

ART

The

THIRTY-FIVE
CENTS A COPY

MENTOR

DECEMBER 1924

Hymns, p. 52
Pictures - p. 58
Poems
p. 55



TRANSFERRED

Date

PIERROT, PUCK, JESTER, AND CLOWN
COMEDY IN ART, ROMANCE, AND DRAMA



MISTRESS: "DO YOU THINK OF ANYTHING ELSE BEFORE I LEAVE, YVETTE?"

MAID: "YES, MADAME, ONE THING—BUT I DON'T LIKE TO SPEAK ABOUT IT."

[Listerine used as a mouth wash quickly overcomes halitosis (unpleasant breath).]

Yours—At an Amazing Bargain
(If You Act at Once)

The Rarest Gems of Modern French Literature

Americans have been missing the best of modern French novels, the books in which the intimate life of France is portrayed by her greatest writers. But now the famous French Academy, the "World's Supreme Court of Literature," has selected the finest examples of romantic and dramatic novels ever produced in France and formed them into a set of "The Immortals." These novels, translated into English, are now offered to American book lovers who want to enjoy the passionate, colorful life of the real France.

"THE FRENCH IMMORTALS"

Masterpieces Selected by the French Academy



20 Superb Novels—Full Library Size Of Life and Love, Of Romance, Intrigue, Adventure Placed in Your Home FREE for Examination

Here is romance as only the French can portray it, in stories that offer you vivid, intimate pictures of every phase of emotional life. Anatole France is represented by *The Red Lily*, the story of a daring coquette. *Cinq-Mars*, by Alfred de Vigny, is a novel of the great conspiracy against Richelieu. Pierre Loti's *Madame Chrysantheme* is the love story of a French naval officer and a little Japanese mousmee. High Parisian society is pictured in *Jacqueline*, by Theo. Bentzon. *Confessions of a Child of the Century* incorporates Alfred de Musset's passionate experience with George Sand. *Prince Zilah*, by Jules Claretie, tells of the romance of Marsa the gypsy girl. These are but a few of many—and each has an individual charm. Each volume represents the supreme contribution of the author to French letters and was responsible for his being crowned by the Academy.

20 Volumes—Beautifully Bound

These splendid books are bound in gray, basket weave buckram, with colored title labels. Each contains a photogravure frontispiece and colored title page. They form a set of which the most discriminating book lover may be proud.

WM. H. WISE & CO., 50 W. 47th St., New York

This is indeed a rare opportunity, because, for a limited time, we can offer this set at a price amazingly low—only \$27.50 for twenty handsome volumes. And you may pay this in easy installments over a period of eight months. But not a penny is required now. First get the set free for examination and see its beauty and feel its fascination for yourself.

Send No Money
Just Mail This Coupon
For the Whole Splendid Set

Wm. H. Wise & Co.,
50 West 47th St., New York.

Without obligation on my part, send me, charges prepaid, the 20 volumes of *The French Immortals*. Within ten days after delivery, I will either return them or will send you \$3.50 and thereafter \$3 a month for 8 months—\$27.50 in all.

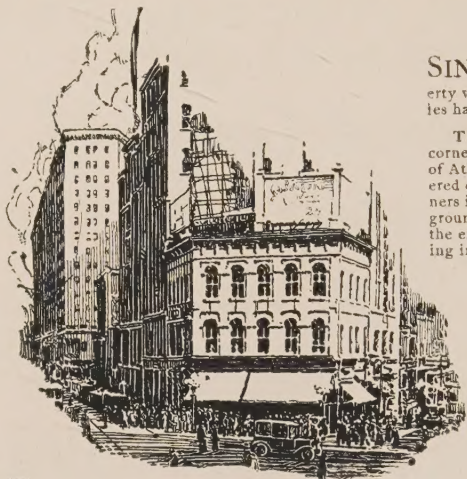
☐ Check here if you prefer rich maroon half-leather binding, with gold tops, with four additional monthly payments, total only \$39.50.

Name (Mentor 12-24)

Address

City

A SAFE 7% INVESTMENT FOR YOUR JANUARY FUNDS



SINCE 1900 the average increase in assessed property values in 10 large Southern cities has been over 500%.

The scene below is Tom Pitts' corner at Five Points, in the heart of Atlanta. This corner is considered one of the five best retail corners in the country. In the background is the massive Hurt building, the eighteenth largest office building in the country.

Invest where your money earns 7% safely

THE South today offers the greatest opportunity to investors in first mortgage real estate bonds—the profitable yield of 7% backed by steadily enhancing security.

Adair Protected Bonds, created and safeguarded by the South's Oldest Mortgage Investment House and the Oldest Real Estate Agency in the United States, are secured by income-producing properties in the larger Southern cities, where assessed property values are doubling every few years.

59 years' experience in making first mortgage investments without loss to a single investor or without a delayed interest payment protects the holders of these bonds and assures that interest and principal will be promptly paid when due.

Issued in serial maturities of 2 to 12 years. Denominations \$1,000, \$500 and \$100. Registered as to principal if desired. Coupons payable in New York, Philadelphia and Atlanta.

Mail the coupon today for descriptive circular of a recent 7% issue.

Price: To Yield 7%.

Adair Realty & Trust Company

The South's Oldest Mortgage Investment House

Founded 1865

ATLANTA

Adair Realty
and Trust Co.,
Dept. K-8, Healey
Building, Atlanta

Gentlemen:—

Please mail descriptive
circular of a 7% Adair Protected Bond issue, recommended
by you as a safe investment.

Name _____

Address _____

PHILADELPHIA
Packard Building



JACKSONVILLE
Adair Building

NEW YORK

Adair Realty & Mortgage Co., Exclusive Distributors
270 Madison Ave.

NO LOSS TO ANY INVESTOR IN FIFTY-NINE YEARS

The Biggest Bargain in 156 Years

You can now buy the large type, large page ENCYCLOPÆDIA BRITANNICA in the New Form at a saving of 46 per cent.

An ideal Christmas gift

NOW—today—by acting quickly—you can buy the latest, complete, revised, large type, large page Encyclopædia Britannica in the New Form for 46 per cent less than the price of the famous Cambridge issue.

To you and to thousands of others who have said, "*Some day I shall own the Britannica*," this announcement is news of the utmost importance. It means that while this issue lasts, you can buy the complete Britannica in the New Form at the most amazing price reduction it has ever been possible for us to make in the 156 years that the Britannica has been published.

Why the price is so low!

FIRST OF ALL, we made a striking innovation by binding this issue of the Britannica in 16 double volumes instead of 32 single volumes. That one change enabled us to save nearly 50 per cent of the binding cost.

This innovation was made possible by the use of the famous Britannica Opacity Paper. We placed an order for 1200 tons—sufficient for 10,000,000 books of ordinary size—at a time when prices in the paper market were at their lowest.

Then it was determined to print this issue from the plates of the famous Cambridge issue, which sells for nearly twice as much. By doing this it was possible to save thousands of dollars, because we did not have to reset 33,000 pages of type.

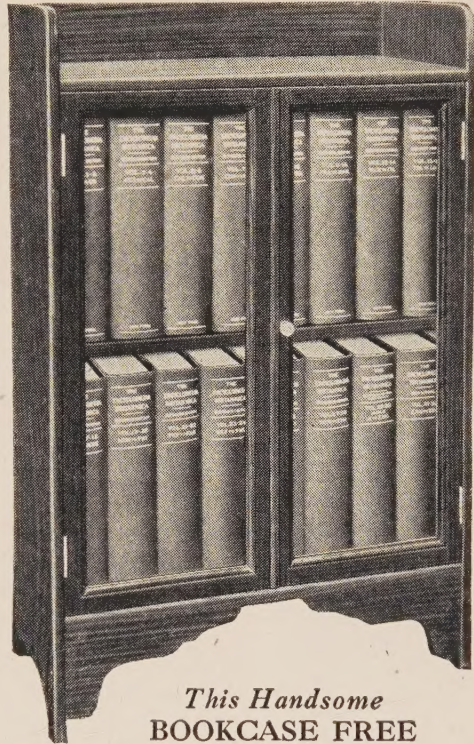
Contents identical with issues selling for twice as much

The Encyclopædia Britannica in the New Form is the newest and latest issue, containing not only a full and authoritative account of the World War and its momentous consequences, but all the latest developments in industry, art, science, invention, etc. It contains 49,000,000 words, 33,000 pages and 15,600 illustrations—as much material as 476 books of average size printed on ordinary paper.

Line for line and word for word, its contents are identical with those of the Cambridge issue, which sells for nearly twice as much.

Only 3500 sets at this 46% saving

Following the announcement of the Britannica in the New Form, orders have been coming in far beyond our expectations. These are coming from every quarter of the globe; England is taking several thousand sets.



This Handsome BOOKCASE FREE

This bookcase, in dark mahogany finish, especially designed by Maple & Co. of London, will be given free with each set of the Britannica in the New Form while this offer lasts.

Of the original 20,000 sets printed, less than 3500 remain for sale in the United States. These sets are going fast. We urge you, therefore, to mail the coupon today for full particulars if you desire a set at the unprecedented saving of 46 per cent.

Easy terms—small first payment

Mail the coupon today!

THE ENCYCLOPÆDIA BRITANNICA, INC.
342 Madison Ave., New York

M 3-C

Please send me, without cost or obligation, a copy of your 56-page book describing the Encyclopædia Britannica in the New Form at the special 46 per cent saving and full details of your easy plan of payment.

Name.....

Address.....

How to Double Your Money in 10 Years

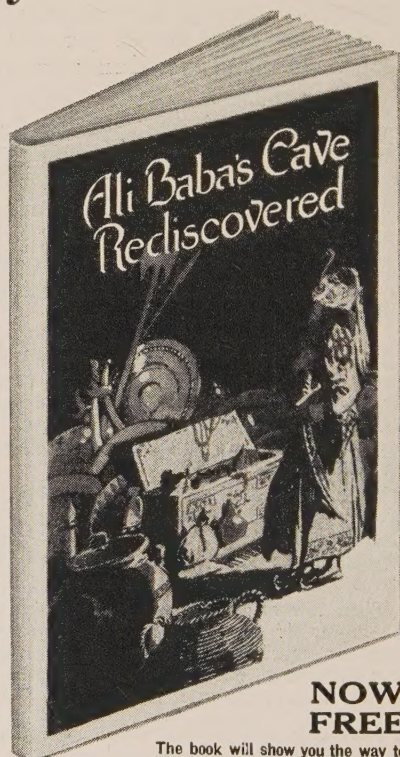
New Plan Shows You How to Build a Comfortable Fortune With Absolute Safety

DO YOU know how to invest your money in high grade securities? How to reinvest the interest in such a way that your principal will double in a surprisingly short time? And how to do this with absolute safety?

Here is a new plan which shows you how to build a comfortable fortune with absolute safety. It shows how to make use of the scientific principle known to all financiers. The rapid way in which money grows when invested according to this plan is a revelation to the average man or woman.

This unusual plan is fully explained in an important book, called "Ali Baba's Cave Rediscovered." This book tells you how to accumulate \$10,000, \$25,000 or even \$50,000 in a span of years. It outlines for you the most successful plan ever developed for the scientific accumulation of money through investing in First Mortgage Real Estate Bonds. It tells clearly and definitely how you can by systematic investing create a good sized estate—all without risk or speculation of any sort.

This book will be sent absolutely free to every man or woman requesting it. Mail the request blank for your copy at once. It may change the whole course of your life.



**NOW
FREE**

The book will show you the way to build up for yourself a comfortable, substantial estate. Send for it today.

GEORGE M. FORMAN & COMPANY

105 W. MONROE ST. CHICAGO

PERSHING SQUARE BLDG., NEW YORK CITY

39 Years Without Loss to a Customer

**First Mortgage
Real Estate
Gold Bonds**

*Send this request blank
for your copy*

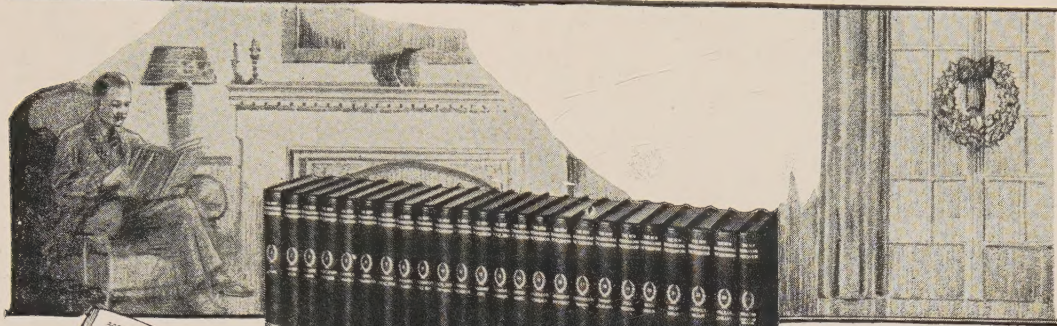
George M. Forman & Company, Dept. 9312, 105 W. Monroe Street, Chicago, Illinois.

Please mail me without cost or obligation a copy of your book, "Ali Baba's Cave Rediscovered," which shows the amazing way money grows.

NAME

ADDRESS

CITY STATE



*A Gift—or an Investment
That Gives Pleasure and Help
Every Day of the Year*

THE NEW INTERNATIONAL ENCYCLOPAEDIA

*Now Brought Thoroughly Up-to-Date
By the Preparation of*

A Complete New Supplement

America's greatest reference work now covers the world and the world's knowledge right down to 1924. A splendid two-volume Supplement has just been added to the work to record all the *new knowledge* created during the recent epoch-making years. The editorial staff of the Encyclopaedia, aided by officials of the U. S. Government, Business and University authorities, and other well-known specialists offer in this great work, full, interesting, and authentic articles on the latest developments in science, industry, commerce, literature, art, national and international affairs, and every other phase of human activity. There is no excuse for uncertainty or lack of information when the knowledge you need is so quickly, conveniently, and reliably available in this great question-answerer.

Write for Details of Special Offer And Free Booklet—"The Man Who Knows"

The publishers are presenting to new subscribers a remarkable special offer that affords an unusual opportunity to secure this indispensable work. Let us send you full details and also the interesting illustrated booklet—"The Man Who Knows." No obligation and no expense.

Mail This Coupon

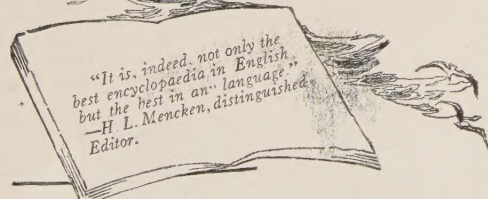
DODD, MEAD & COMPANY
443 Fourth Avenue, New York

Send me without cost or obligation a copy of "The Man Who Knows," and full information about The New International Encyclopaedia and your present special Supplement offer. (Mentor 12-24)

Name

Street Address

City and State



DODD, MEAD & COMPANY

NEW YORK

Four out of Five are Victims

*Will Pyorrhea claim you, too?
Make Forhan's your aid*

Pyorrhea plays no favorites. Silk stocking crowds or cotton—they all look alike to Pyorrhea. Records prove that it has marked for its own four out of every five over forty years of age, and thousands younger.

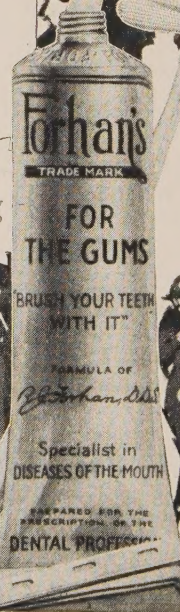
Heed Nature's warning—tender, bleeding gums—before it's too late. Better still, check Pyorrhea before it starts by going to your dentist regularly—and brushing your teeth twice a day with Forhan's For the Gums.

If used in time and used consistently, this refreshing dentifrice will help prevent Pyorrhea or check its progress—safeguard your health, preserve your teeth and keep your mouth clean, fresh and wholesome. Used and recommended by leading dentists everywhere. At all druggists—35c and 60c, in tubes.

Forhan's FOR THE GUMS

More than a tooth paste—it checks Pyorrhea

Formula of
R.J. Forhan DDS
Forhan Company
New York



Does Your English Help or Hurt You?



Make every word mean something in your conversations and in your letters

Every time you talk, every time you write, you show just what you are. Your English reveals you as nothing else can. You may wear fine clothes and be well groomed in every way, but if you make mistakes in spelling, pronunciation, punctuation, or grammar, you are handicapped more than you realize. In your business and social life you win or lose friends, money, and power by your English. Every word you speak or write is an asset or a liability. No subject is of greater importance to you than your command of language. And now Sherwin Cody makes mastery of English easy for anyone.

You Can Now Master English in 15 Minutes a Day~at Home

A simple method has been invented through which you can learn to speak and write masterly English in only 15 minutes a day of fascinating home-study. Sherwin Cody, one of the best-known teachers in the country, after twenty years of research has perfected an invention which places the ability to speak and write with correctness and force within reach of everyone with ordinary intelligence. For five years Mr. Cody worked almost day and night on the problem of "How to make it stick in your mind." He wanted to find a way to cure bad habits in writing and speech and replace them with good ones. He appealed to school superintendents, and 150 of them placed classes at his disposal for experiment. He appealed to great corporations, and they let their employees be tested. Mr. Cody was amazed to discover that the average person in school or in business is only 61% efficient in the vital points of English grammar. So he began to apply his new ideas and found that people *improved more in 5 weeks with his method than in two years with other methods.*

Sherwin Cody's New Invention Wonderful 100% Self-Correcting Method

Mr. Cody was granted a patent on his unique device, and now he places it at your disposal. You do the lesson given on any particular page; then you see just how Mr. Cody would correct that paper. You see at a glance what you have failed to remember, and at the bottom you compare your average with that

There are futures in good selling letters

of average grammar school graduates, high school graduates, and experienced stenographers. Extra lesson sheets are furnished so you can go over your mistakes and correct them until you have reached the 100% point in grammar, spelling, punctuation, and expression. And now, in only 15 minutes a day—in your own home—you can actually check up and see yourself improve by using the 100% self-correcting method.

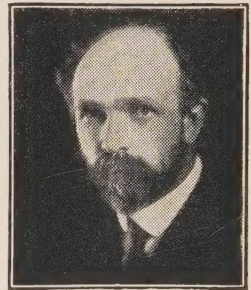
And the wonderful thing about Mr. Cody's course is the speed with which these habit-forming practice drills can be carried out. Only 15 minutes a day!

Free—Book on English and 15-Minute Test

A command of polished and effective English denotes education and culture. It wins friends and makes a favorable impression upon those with whom you come in contact. In business, as well as in social life, correct English gives you added advantages and better opportunities while poor English handicaps you more than you will ever realize. And now, in only 15 minutes a day—in your own home—you can actually check up and see yourself improve by using the 100% self-correcting method.

Mr. Cody has prepared a simple 15-minute test which you can take in your own home. The correct answers are given so you can tell at once just where you stand. If you are efficient in English it will give you greater confidence; if you are deficient you surely want to know it. Write today for this test—it is free. We will also gladly mail you our new free book, "How to Speak and Write Masterly English." Merely mail the coupon or a postal card. Free yourself of the embarrassing errors in English that make you feel ill at ease. You can never achieve your greatest possibilities until you master English. Write today.

**Sherwin Cody School
of English**
7912 Searle Building
Rochester, N. Y.

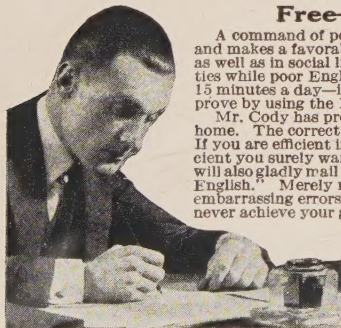


SHERWIN CODY

Sherwin
Cody
School of
English

7912 Searle Building
Rochester, New York

Please send me your new Free Book, "How to Speak and Write Masterly English," and also the 15-minute Test.



Name.....

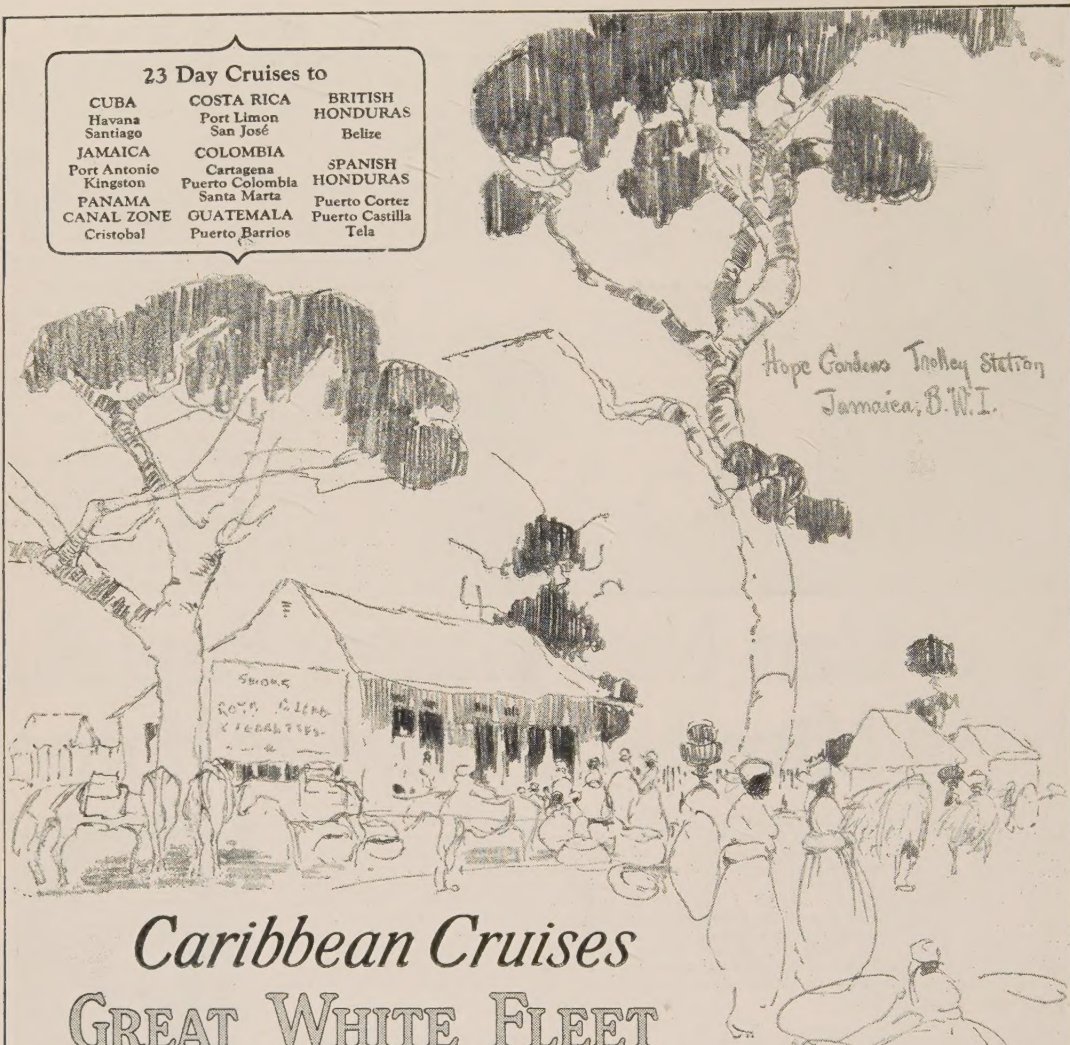
Address.....

City.....

State.....

23 Day Cruises to

CUBA Havana Santiago	COSTA RICA Port Limon San José	BRITISH HONDURAS Belize
JAMAICA Port Antonio Kingston	COLOMBIA Cartagena Puerto Colombia Santa Marta	SPANISH HONDURAS Puerto Cortez Puerto Castilla Tela
PANAMA CANAL ZONE Cristobal	GUATEMALA Puerto Barrios	



Caribbean Cruises GREAT WHITE FLEET

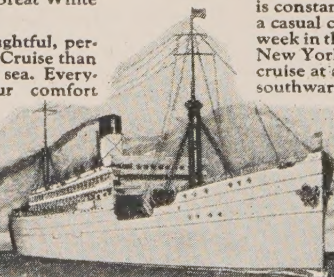
A LUXURIOUS CRUISE to the ever blue Caribbean, on the Great White Fleet — Havana, a miniature Paris, set down in the palm groves of Cuba; luxuriant Jamaica, with its wonderful motor roads; the engineering wonders of the Canal Zone; lovely Costa Rica, quaint Guatemala, the century-old Colombian ports. And, wherever you go ease and comfort; an opportunity for complete rest for mind and body, due to the high quality of service that has made Great White Fleet cruises famed the world over.

It is a fact that you can get more thoughtful, personal attention on a Great White Fleet Cruise than you can on any other trip—by land or sea. Everything that can contribute to your comfort

from the carefully selected meals to delightful auto trips ashore is planned by experts. You are a Guest and with tactful care ship's officers and shore representatives plan your itinerary so that every day of your trip remains as a pleasant memory.

This wonderful service is made possible because it is constant. We do not hurriedly equip a ship for a casual cruise to the tropics. Twice a week every week in the year Great White Fleet Ships sail from New York and New Orleans. You can plan your cruise at any time for Great White Fleet Ships sail southward with ferry boat like regularity.

We shall be glad to send you our new illustrated booklet "Caribbean Cruises" which gives you glimpses of the high quality of Great White Fleet service.



Address Passenger Department
UNITED FRUIT COMPANY
Room 1642, 17 Battery Place, N. Y.
General Offices, 1 Federal St., Boston, Mass.

SAILINGS FROM NEW YORK AND NEW ORLEANS EVERY WEEK IN THE YEAR



What Is It You Want to Know?

If you are to understand the news about important people and events you get from your daily paper—if you are to appreciate fully the books you read and the plays you see—if you are to participate intelligently in the conversation of your friends and associates—you must have available for constant use the “supreme authority” that will answer your questions about words, people, and places—

Thousands of New Words

constantly in use to-day are included. Try The Merriam Webster on such modern words as *audio-frequency*, and *Fascisti*; on such names as *Ibanex* and *Einstein*; on such places as *Chemin des Dames* and *Zeebrugge*. 407,000 vocabulary terms, 12,000 biographical and 32,000 geographical entries.

Delivered for Only \$1.00

for examination on approved orders, and then payable in easy installments each month. This great work, so essential to every home and office, is easily within the means of everyone. It will cost you less to buy it than to do without it.

WEBSTER'S NEW INTERNATIONAL DICTIONARY

The Merriam Webster

Here in one big, convenient volume is concentrated the whole power of the English language, the correct use of every word, the salient facts about 12,000 famous people and 32,000 places. It is a complete library in dictionary form, equivalent in its type matter to a 15-volume encyclopedia. Use it regularly and develop the power of speech and writing that counts so much in influence and success.

*Yours, Free, on Request
This Interesting Booklet*

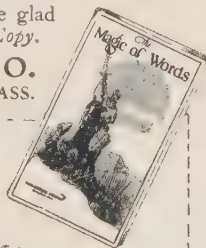
“The Magic of Words”

It is an illuminating and profusely illustrated little story about the irresistible power of words rightly used. It will interest you and give you some highly practical suggestions. It contains also information about *The Merriam Webster* that you will be glad to have. *The Coupon Brings Your Copy.*

G. & C. MERRIAM CO.
DEPT. S. SPRINGFIELD, MASS.

G. & C. Merriam Company,
Dept. S.,
Springfield, Mass.

Please send me, without cost or obligation, the illustrated booklet “The Magic of Words” and full information about Webster's New International Dictionary and your Special Free Atlas offer.
Mentor 12-24



Name _____

Street _____

City and State _____

FREE 1924 Atlas

Let us tell you how you may secure, without charge, the new edition of *The Reference Atlas of the World*. 148 pages including 56 pages of fine colored maps with all recent changes, the new census figures, parcel post guide, and other useful information. A valuable book that can be yours free.

The Standard of Experts

Specialists in all lines of activity, Supreme Court Judges, College Presidents, Men of Letters, Librarians, and Business Authorities the world over recognize *The Merriam Webster* as the standard of the English-speaking world.

All Installations by
Chamberlin's own experts—
*That is why we guarantee them for
the life of the building.*



Save 25% to 40% on Fuel

***Keep Out Dust, Dirt, Draughts, Save Labor,
Keep Homes Clean and Comfortable***

Chamberlin Metal Weather Strips save and pay for themselves every day in the year. They are a necessity of real household economy. They keep out dust, dirt and soot. And a vast amount of labor is lifted out of household routine.

Pay Their Way in Savings

In fuel alone from 25% to 40% is saved. All parts of the house are kept warm. No cold spots. No draughts. No rattling doors and windows. Chamberlin Weather Strips are of the type which interlocks with sash, thus insuring most satisfactory and enduring protection.

Weather strip installation is the work of experts. We have been many years in the development of our organization. And because we know that their work is done right, we guarantee the satisfaction of every Chamberlin installation for the life of the building.

CHAMBERLIN METAL WEATHER STRIP CO.
1632 W. Lafayette Blvd. Detroit, Mich.



and Inside Door Bottoms

Chamberlin Inside Door Bottoms enable you to admit fresh air to any part of the house while closing all other parts against draughts. They are inexpensive, installed separately or in conjunction with Chamberlin Metal Weather Strips.

Chamberlin Metal Weather Strip Co.
1632 W. Lafayette Blvd., Detroit, Mich.

I would like an estimate covering the cost of installing (check which)

Chamberlin Inside Door Bottoms—

Chamberlin Metal Weather Strips—In my home
—Office Bldg.—Church—Number of Windows
—Number of Doors—

Name _____

Address _____

City and State _____

Eng. Dept. M-12

Clowns,
Hymns,
Pictures,
Poems.

THE CLOWN

IN HISTORY, ROMANCE, AND DRAMA

BY BRANDER MATTHEWS



ALL the world's a stage, and human life a comedy. In their various rôles, Pierrot, Punchinello, Pantaloon, Harlequin, Scaramouche, and their companion players have served humanity well, for they have made man laugh—and "a laugh is worth a hundred groans in any market."



"MR. PUNCH" Meissonnier, the painter of gallant soldiers, elegant cavaliers, and amiable gentlemen of leisure, could not resist the bewitching spell of Mr. Punch's grotesque personality. He has painted him as a jolly, likable scoundrel

The MENTOR

Vol. 12
No. 11



SERIAL
NO. 262

DECEMBER, 1924



HE CLOWN— IN HISTORY, ROMANCE, AND DRAMA

By BRANDER MATTHEWS

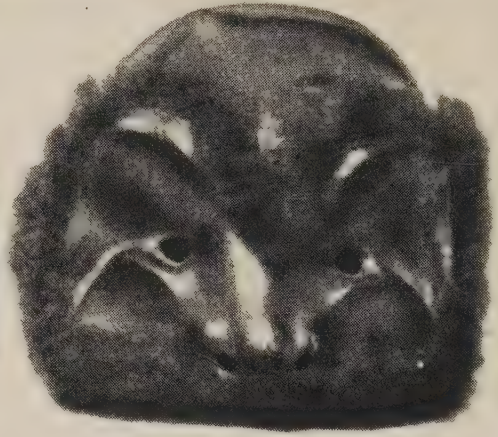
"All the elemental emotions—joy, sorrow, love and hate, happy heart and heartbreak—have found expression in terms of pantomime, where Pierrot, Punchinello, Pantaloon, Harlequin, and Columbine play life's primitive drama for us."

As we look back at the long history of mankind, we observe that, while the sense of humor differs widely in different countries and in different centuries, there stands out one figure whom all men at all times and in all places have been glad to laugh at or laugh with. This is the perennially popular figure which, in default of a better title, I term "The Clown"—a creature who assumes many disguises, who is called by many names, who is a chameleon, changing color even while we look at him, but who nevertheless abides throughout the ages as the eternal and irresistible laugh-maker, moving us to hearty mirth whenever we catch sight of him and whenever we hear his voice. He may be known as Maccus or Tabarin, Jack Pudding or Hans Wurst, Pierrot or Scaramouche, Pulcinella, Polichinelle, or Punch, circus clown or minstrel end man; it matters nothing what his name may be; he performs his function with unerring certainty here to-day as in the past.

He is born in the most unexpected regions; he may make his first appearance as a village "cut-up" with a liking for practical jokes; and he may end his career by becoming the favorite of a great city. He may be only a stupid lout, predestined victim of ill-concealed trickery, or he may be a wily knave, himself a past master of the art of bamboozling. Sometimes he is as gay of heart as he appears to be, mocking others while they mock him; and sometimes he is the saddest of men, arousing mirth he cannot share and carrying a heavy heart beneath his fantastic costume. He may be content to be merely a figure of fun, and perhaps he may even be proud of it; and he may feel



PIERROT
By Aubrey Beardsley
From "Poems of Ernest
Dawson," Courtesy Dodd,
Mead & Co.



HARLEQUIN
MASKS ❖

In Greek comedy, Harlequin impersonated an African slave and appeared in black face. This practice was discontinued for a while until Michelangelo discovered the origin of the character. From that time on Harlequin wore a black mask

himself fit for better things, resenting bitterly the fate which condemns him to laughter when he is almost moved to tears. It is a common saying in the theater that the most humorous of comedians often regret that they are not permitted to appear as tragedians; and even when they have no tragic aspirations they are not infrequently melancholic—just as were those mighty humorists, Molière and Dean Swift and Mark Twain.

When I was a boy the greatest funmaker on the American stage was George L. Fox, the immortal clown in the immortal pantomime of "Humpty Dumpty;" and in those distant days—now more than half a century ago—a tale was told of a man who came to a physician to be cured of persistent depression. The physician could find no physical cause for this condition; and all he could do was to recommend amusement of one kind or another. "Go and see Fox," he ended by saying; and the afflicted patient answered, "I am Fox." I do not know whether or not this is a true story. I doubt its authenticity, because a few years after hearing it I found exactly the same conversation recorded in print as having taken place half a century earlier between the renowned Dr. Abernethy and the equally renowned Joseph Grimaldi, who was the G. L. Fox of his time. And a few years later again I discovered an equivalent saying put in the mouth of an unnamed physician of France two centuries and a half ago, when his patient declared himself to be Domenique, the Arlequin, the only man who could compel the aging Louis XIV to laugh. Perhaps the tale is even older; and some papyrus may be dug up in Egypt giving us the name of the melancholy comedian to whom it was ascribed in Rome or Greece—or perhaps even earlier, in the Egypt of the Pharaoh of the Exodus. It is a wise anecdote that knows its own father.

In Greece it is, however, that the clown emerges in literature. I have



"A Midsummer Night's Dream," Doubleday, Page & Co.

Drawing by Arthur Rackham

PUCK, the Spirit of Mischief

Shakespeare takes Puck from old folklore, and gives him to us in "A Midsummer Night's Dream" as a playful, tricksy elf—the jester to King Oberon—who plays many pranks in the woods and "puts a girdle around about the earth in forty minutes"

suggested that the funny man may have begun as a village cut-up, taking liberties and playing practical jokes; and in some such capacity as this he seems to have taken part in the pagan predecessors of our Thanksgiving and Christmas festivities. In the vintage season bands of lusty young fellows went about the Grecian countryside, joking, dancing, and singing improvised lyrics in honor of Bacchus, the god of the vine. In time these annual revels developed into unpretending comic pieces—rude farces with traditional retort and slapstick humor. When at last these pieces were transported to Athens, where all things were done decently and in order, they were taken over by the state and made an annual institution.

But although they were then lifted into literature they retained their rollicking boisterousness, even in the hands of one of the world's greatest humorists, Aristophanes. His lyrical burlesques were a strange medley of soaring song, of bitter personal satire, and of sheer fun. They had as little form as our so-called "revues" or the joyful conglomerations with which Weber and Fields delighted us a score of years ago. In fact, the method of the Weberfieldian absurdities is curiously akin to that of the Aristophanic lyrical burlesque. The ancient piece, like the modern, had laughter as its chief object—spontaneous, abundant, irresistible laughter, evoked by caricatures rather than characters.

When I first read the "Frogs" of Aristophanes, which indulges in parody of popular plays (like the pieces of Weber and Fields), I found in it a clown, that is to say, a funny man, who was funny because of the unfortunate plight he was in and who was a twin brother of the funny man in that



**PUNCH AND JUDY
IN ITALY** ❖ ❖

Though the ancestry of Punch is somewhat uncertain, the generally accepted theory is that he first saw the light in Italy at the beginning of the seventeenth century



from an old print

CARNIVAL TIME IN ROME ❖

Masquerades and carnivals in Latin countries are invariably livened by the presence of revelers in the dress of the Italian comedy players. In the illustration, Pierrot shades the head of the bride in a mock marriage, while Harlequin sheds light on the romantic absurdity by holding aloft a huge lantern

triumphant spectacle, "The Black Crook." The parallel is singularly complete. In the "Frogs" Bacchus goes down to the place of departed spirits, taking with him his servant, Xanthias, who is so terrified by the strange sights and sounds of the nether world that he is forever wishing himself back on earth; and in the "Black Crook" the wicked sorcerer, when he retires to a desolate place to invoke his evil spirit, Zamiel, takes with him his servant, Greppo, who is as scared as was Xanthias and who keeps repeating his pitiful plea: "I want to go home! I want to go home!"

Greppo and Xanthias are only figures of fun, sketched in outline and crudely colored. They have none of the richness of the comic characters of Cervantes and Molière, of Dickens and Mark Twain. Their appeal is not to the solitary student in the library but to the many-headed multitude in the theater, where the spectators catch from one another the contagion of full-lunged laughter, unrestrained and tumultuous, like the mirth of children. Under its influence we are, all of us, children again.

Just as Greek comedy had grown out of rustic tomfoolery, and Latin

comedy had been preceded by the farces of remote villages, so the Italian Comedy of Masks, with its fixed types and its improvised dialogue, seems to have been spontaneously evolved out of the revelings of peasants.

In the sixteenth and seventeenth centuries the strolling companies were likely to contain a dozen actors and actresses; and each of these performers appeared always in the same part, instantly recognizable by its characteristic costume. The names of these fixed types varied from troupe to troupe. We have record of forty or fifty of them; and, in any one company, there were enough to undertake all the essential parts of any ordinary plot. The young hero might be called Leandro or Lelio, and the young heroine might be Isabella or Colombina. The braggart soldier, who had to reveal his customary cowardice, might announce himself as Fieramosca or Fracasso. There might be two old men, one of them a scholar, *Il Dottore*, the doctor, using the Bolognese dialect because Bologna was a university town, and the other, *Pantaleone*, using the Venetian dialect because Venice was a city of merchant-adventurers. There would be at least two clowns, or "low comedians," or funny men—one a marvel of stupidity, *Arlecchino* or *Pulcinella*, and the other a master of guile, *Scarmuccia* or *Scapino*. To mate with these



CENSORSHIP
IN 1697 ✠

The closing of the Italian comedy theater in Paris as pictured by Watteau. The players undiplomatically produced a comedy called "False Modesty" that satirized Madame de Maintenon, at that time the wife of Louis XIV. The result was an order from the king closing "the theater for all time"



"DON JUAN OF AUSTRIA," Jester at the Court of Philip IV of Spain
From a painting by Velázquez



MOLIÈRE AS "SGANARELLE"

Molière lived to see the Italian comedy players at their best. He copied much from them and made use of several of their characters

there might be two pert and impudent serving-maids, Franceschina or Pasquella.

The chief of the band was expected to supply the plays—or at least the plots of the plays, the scenarios—the actors themselves improving the dialogue, each of them having accumulated a store of speeches appropriate to his special character.* The Italians are born actors, still cultivating the art of improvization; and as the repertory of a troop was never extensive the dialogue of a play of approved popularity was certain soon to be known by heart. In fact, the bare plots as the performers had clothed them with apt and effective dialogue were often written out in full and printed. Thus equipped with an adequate repertory, which was only occasionally renewed, these Italian

companies traveled far and wide, in Germany, in Spain, in England, and in France, sometimes settling for months (as in London) and sometimes establishing themselves for years (as in Paris). As one result of their ramblings we can trace the influence of Italian comedy in the theater of all the peoples of Europe. Shakespeare borrowed the scholar from the Italians; and Ben Jonson borrowed the boasting captain. Molière took over the method and the material of not a few of his plays: "L'Etourdi" (The Rattlebrain) at the beginning of his career as a comic dramatist and "Les Fourberies de Scapin" (The Knaveries of Scapin) at the end; and as an actor he appeared as both of the Italian types of clown, as Mascarillo, the inventive rascal, and as Sganarelle, the less intelligent creature who is easily befooled.

In the course of the years the Italian types were modified to suit different performers. Arlecchino, who had been a stupid fellow, developed slowly into the brisk and lively Harlequin of English pantomime, having a simplified Pantaloon (i.e., Pantaleone) as his inseparable companion and a less obviously transformed Columbine as his lady love. Pulcinella, who had been a Neapolitan dullard, became the dancing Polichinelle of France, later on voyaging across the Channel to appear as Punch, the irresistible and irresponsible assassin of the puppet show. Pedrolino ceased to be a country bumpkin and became Pierrot, being after a while endowed with a poetic heart in rebellion against his unpoetic garments. In his latest appearances (as in the

* A true picture of the life and habits of work of a strolling comedy company will be found in Sabatini's novel, "Scaramouche."

lovely pantomime of the "Prodigal Son") he is not so much comic as pathetic. No longer is he a clown to be laughed at; he seems to us a sighing soul to be sympathized with—a transformation which would have mightily surprised the Italian comedians of three hundred years ago, playing ever for laughter and never for tears.

It is quite in accord with the best Italian tradition that the Scaramouche of Sabatini's novel should on occasion rise to eloquence and even to heroism; and that the grinning clown of Puccini's "Pagliacci" should have a broken heart. There is always an appealing dramatic effect when the spectators find the comedian capable of the deep feeling of a tragedian. "I Pagliacci" had many predecessors, including "Yorick's Love" (which Lawrence Barrett played so powerfully) and the "Wife of Tabarin," which was written for Coquelin, an artist of marvelous versatility, able to make an audience weep almost as easily as he could make it laugh.

Tabarin is a French clown, akin to several of the diversified Italian clowns, but probably not descended from any of them. Tabarin is the most famous of the jack-puddings of France—jack-pudding being the general name for the comic servant of a quack doctor. One of the most famous of these charlatans was Mondor, having his station at the end of the Pont-Neuf in Paris, vaunting his cure-alls and gathering a crowd about him by sharp and snappy colloquies with Tabarin, who combined in himself the inconsistent qualities of both kinds of clown. He might be either quick-witted or slow-witted, making the audience laugh either by his swift repartee or by his blundering misunderstanding of his master's remarks. And so successful was he in thus amusing the crowd that every visitor to Paris made a point of going to the Pont-Neuf to hear Mondor and Tabarin engage in discussion, a verbal duel in which Tabarin always got the best of it, Mondor being only



THE CLOWN—IN HISTORY, ROMANCE, AND DRAMA

what is now commonly known on the vaudeville stage as a "feeder."

The method of Tabarin is as useful to-day in New York as it ever was in Paris three centuries ago. When, as a boy, I first went to the circus—which was then a modest affair with only a single ring—I listened to an interchange of insulting remarks between the dignified ringmaster and the clown, a wit-combat in which the ringmaster (like Mondor before him) was always discomfited and was able to regain his supremacy only by the cracking of his long whip. Now, after half a century, the circus has swollen to be the Greatest Show on Earth; it has three rings; and its big top is so very big that the clown has had to give up all hope of making himself heard, so being thus reduced to silence he has had to multiply himself and to become one of a competing horde of pantomime funmakers.

Also, when I first went to the minstrels, I was a witness again of the potency of Tabarin's method. The stately interlocutor and the insinuating end man, "Bones" or "Tambo," had borrowed from the circus the same kind of chop-logic talk which had descended from the quack doctor and his jack-pudding. And now the minstrel show has gone with the single-ring circus.

But the march of progress has not left behind the method of Tabarin; and we discover its value whenever we go to a variety show and listen to a pair of sidewalk conversationalists—two clowns, one of them pouring forth a string of jokes, and the other seemingly stupid, yet cunning enough to load a verbal revolver which the other is to fire. I may go further and report that I have found the method of Tabarin as popular as ever in the summer song shows and in the multitudinous revues.

These funny men wandering down the corridors of time, from Athens of more than a score of centuries ago to New York intensely up to date, all belong to one or another of the two types of the clown. There are misguided persons who are inclined to class the court



In the Prado Gallery, Madrid

THE DWARF SEBASTIANO DE MORRA

By Velasquez

A wag in the service of the Spanish court, where it was customary for the king to keep dwarfs and tumblers for his amusement. Velasquez painted Sebastiano in the green costume commonly worn by professional jesters employed in the palace of Philip IV



A CIRCUS OF YESTERDAY

An owner of an old-time circus has supplied this description of his company: "My troupe on the road was a delight to the eye. There were twelve actors, a prompter, a machinist, a commissary, eight laborers, four servants, nurses, children of all ages, dogs, cats, monkeys, parrots, birds, pigeons, a lamb. It was like Noah's ark"

jester, the royal fool, with these clowns. There is, of course, this fundamental similarity: both the jester and the clown exist to provoke laughter; that is their chief function. There is, however, this indisputable difference: the clown is jovial always and is an actor playing a part, whereas the jester is likely to be more or less morose, grim, and saturnine, not assuming a character but *expressing himself*. The clown is often a country fellow, a rustic; the jester is sometimes a gentleman, and he is always and necessarily a courtier, a man used to association with nobles and with kings. He may be a brave and pathetic figure, loyal and high-minded as is Rahere in Kipling's superb resuscitation of the hunted Harold, last of the Saxon kings of England. (You will find the story, if you don't know it, in "Rewards and Fairies;" it is called the "Tree of Justice.") Or the jester may be the victim of a brutal betrayal, as in the "Fool's Revenge," unforgettable by anyone who has seen Edwin Booth's mighty performance of the character of Bertuccio. The "Fool's Revenge," I may note, is an English rendering of Victor Hugo's "Le Roi s'Amuse" (The King Takes His Pleasure), which is also the source of the libretto of Verdi's "Rigoletto."

Shakespeare has given us three jesters: Touchstone, in "As You Like It;" Feste, in "Twelfth-Night;" and the fool, in "King Lear;" and although the first two are always acted by comedians, no one of the three can properly be called a clown. When Shakespeare uses the word "*clown*" he does not mean a court fool; he means the strenuously humorous actor who is known in the theater to-day as the "low comedian"—in distinction from the "light



AT A FRENCH CIRCUS
From a color print by Henri Ibels

comedian." There were funny men in England before Shakespeare's time: performers in the interludes, singers of rollicking songs, dancers of jigs. Such a clown was Kempe, for years a member of the company to which Shakespeare belonged, and for which Shakespeare wrote all, or nearly all, his plays. Kempe was enormously popular; everybody roared at him; and he made them roar by jokes very like those of Tabarin and of the Italian comedians.

In Shakespeare's company Kempe was companioned by another funny man, whom we cannot now identify; and it was for this pair of clowns that Shakespeare composed the two Dromios, the two Gobbos, Launce and Speed, Costard and Dull; and all these characters are more or less characterless—that is to say, they are mere "figures of fun," into whose mouths Shakespeare has put the kind of joke that Kempe was in the habit of

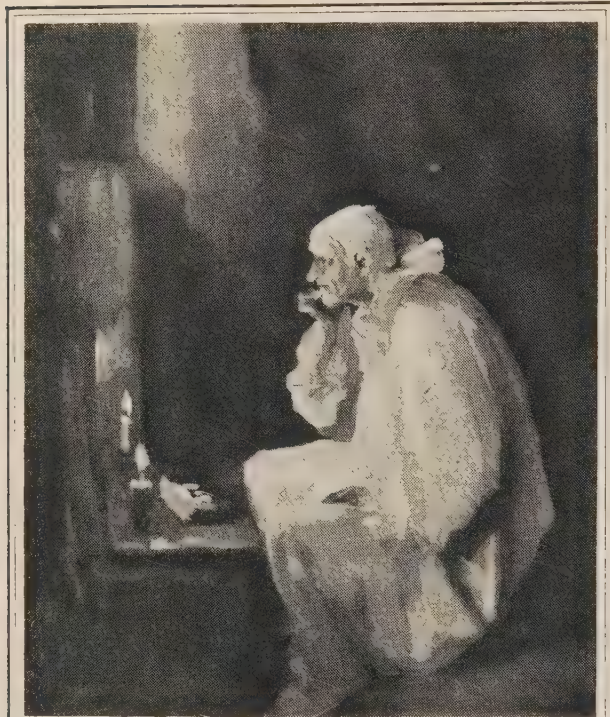
uttering. Perhaps the poet was not sorry when Kempe left the company to be succeeded by Arnim, whom I take to be a more accomplished actor, since Shakespeare supplied him with Dogberry and other characters of a richer humanity. I wonder if it is too fanciful to suggest that, when Shakespeare made Hamlet advise the players who came to Elsinore not to let their "clowns speak more than is set down for them," he was recalling his own suffering because Kempe had gone outside the text and had indulged in the irrelevant gags to which the low comedian is likely to be addicted.

Just as the king had his jester so the wandering knight had his squire, and this humble follower was often no more and no less than the eternal clown, the heroics of the master being parodied by the antics of the man. Cervantes, a playwright before he was a story teller, supplies Don Quixote with a



"BEHIND THE
CURTAIN" ❖

A modern painting that illustrates the circus of long ago, and shows the clown in a human but not familiar setting



In the Phillips Memorial Gallery, Washington, D. C.

THE CLOWN

A painting by a modern American artist, John Sloan, showing the conventional costume of the merryman of to-day

squire of low degree, Sancho Panza, a blundering, blamable being, amusing because of his perennial humanity. He is a clown lifted into literature by the genius of Cervantes. He is true to type, but he far transcends it. He appeals to our reason no less than to our risibility. In making Sancho what he is, Cervantes did what Shakespeare was doing in the same century when he took the traditional figure of the braggart coward and transformed him into the gigantic Falstaff—as truthful a transcript from life as Sancho, and as imaginatively conceived.

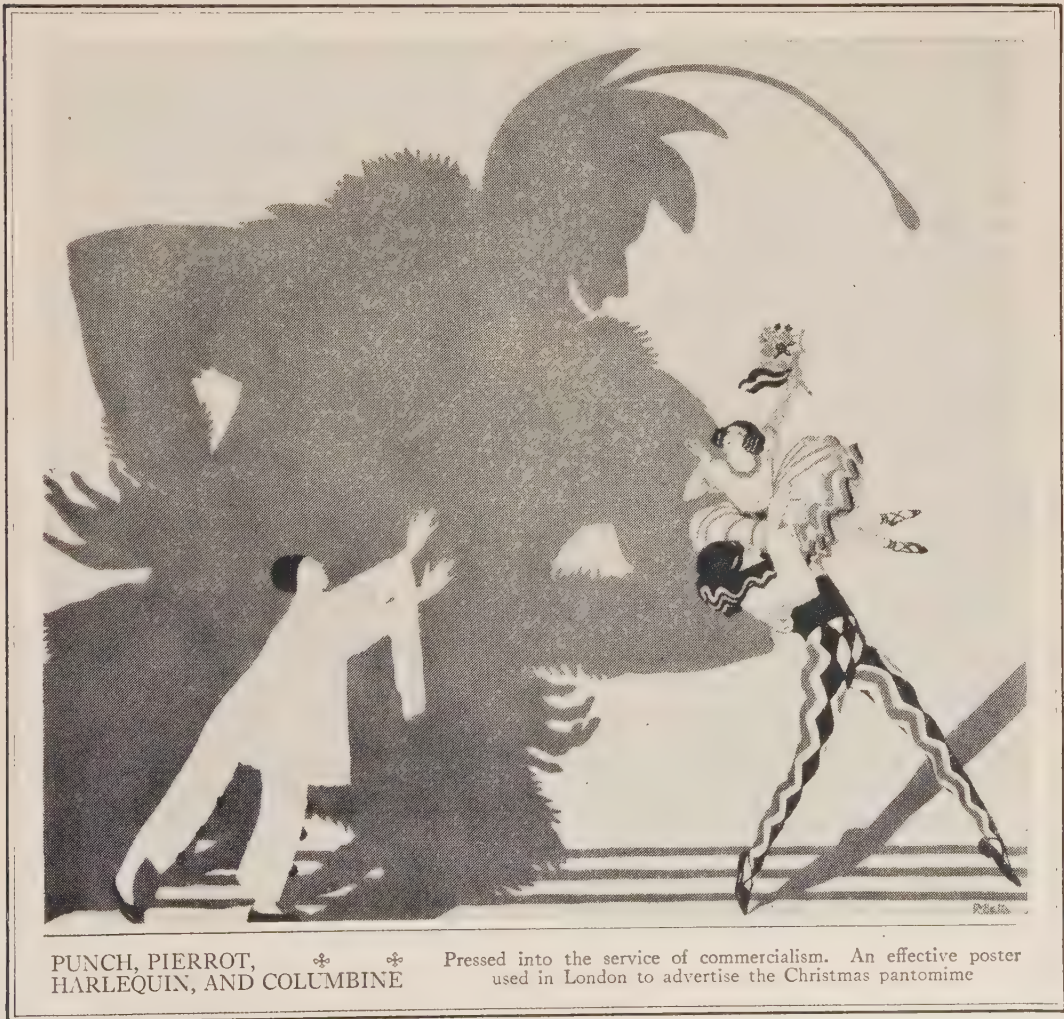
Thus we see that the clown is always with us, as he has been since the early days of humanity. The clown emerges

into recorded history in Greece and has marched down through more than two thousand years. The type may seem to alter, and it does assume manifold disguises; and yet, as the French phrase has it, the “more it changes the more it is the same.” The name is modified in different countries and in different times; we see the Italian Pedrolino, who is wholly comic, becoming the French Pierrot, who is now less comic than he is pathetic; and we observe that the earlier Pierrot, who was comic, and only comic, has been transformed into the clown of the English Christmas pantomime.

Whatever its variations the type abides. The clown, now, as in the remotest past of which we have any record, is sometimes brilliant and sometimes blundering. Sometimes with characteristic inconsistency he is both brilliant and blundering, each in its turn; and while he makes us laugh he may be ready to weep as soon as we leave him alone with his real self. Life is infinitely various; and now and again we are permitted to catch a glimpse of the man behind the comic mask and to become aware of a breaking heart hidden in the breast that is grotesquely attired. We are compelled then to consider the eternal contrast between what the funny man seems to be and what he really is when he ceases to be funny, when he has laid aside the slapstick and washed the streaks of paint from his harassed and hardened face. Then he stands before us, if even for a moment only, a

fellow human being with emotions as serious and as sincere as our own—a clown, but a man for all that.

It will not do to dwell too much, however, on the infrequent case of the clown being other than he seems. He is not generally a melancholy creature. He is an artist in fun-making, and no more disappointed in life or disenchanted by fate than are the rest of us. He is likely to be as contented with his lot in life as are those who flock to have their burdens lightened by his liveliness. As Lowell tells us, we may find the tragedy a bore, but the farce is ever a relief. Laughter is what we need, and it matters little to most of us whether he who supplies it be as light-hearted as he appears to be or as heavy-hearted as we may suspect. That is the function of the clown, whatever part he may play, whatever name he may be called by, whatever absurd attire he may deck himself in—to supply laughter, the laughter which is as necessary to man as digestion and sleep. The part of the clown in the economy of life is a more important one than some of us realize.





TWO CLASSIC CLOWNS

Joseph Grimaldi and George L. Fox

BY ARTHUR B. MAURICE



It is in times of storm and stress that the laugh maker is most needed. It was when the clouds threatening the very existence of England were darkest that London turned nightly to Joseph Grimaldi in "Mother Goose," and, witnessing his antics, forgot for the time being the grim shadow of Napoleon Bonaparte. Grimaldi was at his greatest when the nation needed him most. Then it was that he drew crowded houses at Covent Garden. Posterity may think of that sad-faced man who played so many parts, and who toward the end of his life forced laughter when his own heart was breaking, as a mere clown; but the great Charles Dickens was proud to edit his life.

Appearing first on the stage when he was less than two years old, Joseph Grimaldi had been born to the stage. His paternal grandfather was an eminent dancer who had played on many stages in France and Italy and who was popularly known as "Iron Legs." The son of "Iron Legs," a native of Genoa, Joseph's father, traveled to England in 1760 as dentist to Queen Charlotte. But only for a time did he confine his attentions to the royal teeth. Soon he was teaching dancing and fencing, and occasionally appearing on the stage in a clown's part. Finally he was appointed ballet master at Drury Lane Theater, a post he long held.



JOSEPH GRIMALDI (1779-1837)

Who made his first stage appearance at the age of one year and eleven months as the Little Clown

Besides being ballet master he shared in many of the performances. He played the part of the Shipwrecked Mariner in the pantomime of Robinson Crusoe when his son Joseph, who had been born in London, December 18, 1779, made his first bow to an audience as the Little Clown. The child was then just one year and eleven months of age. By the time he was three years of age he was a regular member of the company at Sadler's Wells Theater, being usually cast in the arduous part of a little monkey.

For practically his entire life Grimaldi was on the boards, and his

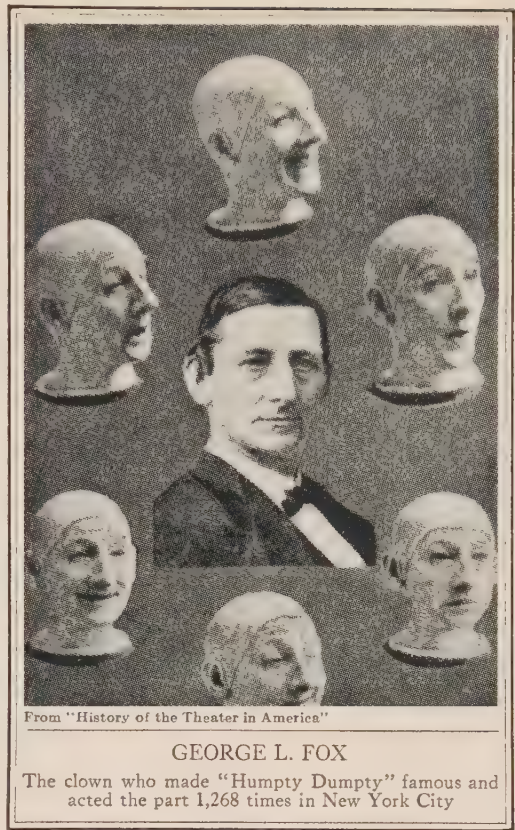
name was familiar to all theatergoing people of his time. In an age when social barriers were more rigid, and the pursuit of the theater in any form was held to be a somewhat ignoble profession, he knew many of England's great men. Lord Byron was his friend, and just before the poet started for Greece on that journey from which he was not to return he presented the clown with a snuff box which Grimaldi always treasured as one of his most precious relics.

Grimaldi's fame reached its height in the production of "Mother Goose." It was first played at Covent Garden Theater on the evening of December 26, 1806, and ran for ninety-two nights, the remainder of the season. That fame stayed with him till his death on May 31, 1837. But happiness passed: His last years were clouded. His health gave way. With

his beloved wife and wild son dead he continued to make grimaces while his own heart was breaking. He did not live to realize his last ambition, which was to see the publication of his memoirs. Perhaps his spirit found content in the knowledge that Dickens edited them.

When George L. Fox climbed to eminence he was acclaimed as "the Grimaldi of America." To indicate the importance of Fox in his day, it may be said that the part of Humpty Dumpty was as inseparable from the name of George L. Fox as the name of Joseph Jefferson became inseparable from the part of Rip Van Winkle. Fox, like Grimaldi, was of a theatrical family, and, like Grimaldi, began young, making his first stage appearance in Boston in 1830 when he was five years old. He played Phineas Fletcher in "Uncle Tom's Cabin" during the famous run in New York City in 1853-54. His "Humpty Dumpty" ran for ten consecutive weeks at the Olympic Theater in New York, and in that city alone he played this part 1,268 times.

On George L. Fox's life too the curtain fell darkly. He was last seen upon the stage at Booth's Theater November 25, 1875, "the saddest, saddest clown that ever chalked his face." Appropriately it was in "Humpty Dumpty." For some time previously he had given evidence of mental affliction, and that night, after the play, it was thought best to take him to an asylum. He died two years later.





HARLEQUINO
(1600)



THE LORE OF HAR- LEQUIN, PIERROT, AND SCARAMOUCHE

By RICHARD DEAN



1924

Comedy characters are as old as history. The origin of some of them extends even beyond the span of written records. Their mission has been to personify in an exaggerated manner the humor of life. For that reason Harlequin, Scaramouche, and Pierrot are as amusing to-day in their modified and modernized costumes as they were centuries ago.

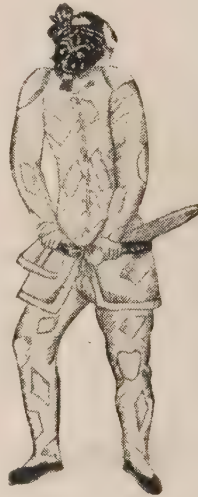
It is a far cry from the Golden Age of Greece to the modern days of motion pictures. Still, through all those years one comedy character has succeeded in keeping himself in the limelight. He leaps across the stage to-day just as he did two thousand years ago. He has retained the essential features of his make-up, but as he bounded from the stage of one century to that of another he filched some tempting ornament from the costume of one age or was presented with some symbolic decoration in another. His name is Harlequin. He is the most ancient of all comedians.

Twenty centuries ago he impersonated an African slave and, so as to better carry out the illusion, smeared his face with soot; to-day he wears a black mask. Then, he covered his body with a tight-fitting goat or tiger skin; now he comes out dressed in parti-colored and spangled tights. At his first

appearance his head was shaved; the modern Harlequin wears a black skullcap.

When he made his first bow he wore *socci* (the low, light shoe or sock of comedy) to make himself as short as possible and so not obstruct the spectators' view of the tragedians, who wore high, thick-soled boots called "buskins" and performed back stage; to-day he is shod in thin kid pumps.

The fluttering pennant that Harlequin sometimes wears above his ear represents a rabbit's tail that he acquired during the fifteenth century because of his proneness to turn tail and run from danger. His diminutive headdress is a gift from Henry III of France, who presented the popular impersonator of Harlequin of his day with a dilapidated hat that had become too small



HARLEQUINO
(1567)



SCARAMUCHIA
(1645)

for the royal cranium. Harlequin's suit was not always the gorgeous raiment of symmetrical lozenges that it is to-day. At one time he was known as Trevelino, which means "wearer of rags," and was valet to a stingy doctor, who passed on his discarded garments to Harlequin. At that time Harlequin's wardrobe consisted mostly of odd-shaped patches of numerous colors sewed onto an exceedingly flimsy foundation. During the seventeenth century these patches took the shape of diamonds, and since that time there has been but one alteration; the transformation of the diamond into the long narrow lozenge.

The first comedian to popularize the character, and the most famous of all Harlequins, was an Italian actor by the name of Guiseppe-Domenico Biancolelli, known as "Dominique."

This actor's cleverness and agility so impressed Cardinal Mazarin, who happened to see him perform in Vienna in 1659, that the prelate induced the comedian to join the Italian Comedy troupe then in Paris. Dominique's wit, charming personality, and spirited interpretation soon made him a favorite at court and the idol of the theatergoers.

The character that is ever trying to impress those about him with his own importance is not new to the theater. The type is amusing because his bombastic flourishes deceive nobody but himself. In the days of the Italian Comedies he was cast under the name of *Le Capitan*. Since then the character has appeared as Scudery, as Cyrano de Bergerac (in a modified form), as Tartarin, and at the present time in types like the "Show-off."

Originally *Le Capitan* wore a conspicuous costume of broad green and yellow diagonal stripes. During the middle of the seventeenth century he adopted the Spanish style and dressed in black from head to foot. He always carried the longest rapier forged by the armorers of his period. He was a bold, boisterous, blustery personage who "feared nothing but danger." He fought with his eyes closed because the sight of his dismembered adversaries was repulsive to him. He was ever boasting of his conquests of hearts, and claimed that the meshes of his chain mail were gold rings—trophies from his feminine admirers. In reality he was a coward, a thief, and a most unsuccessful gallant.

Tiberio Fiurelli, who was born in Naples in 1608, was the most



PULCINELLA
(1685)



LE CAPITAN
SPAVENTO (1577)



TARTAGLIA
(1620)



PEPPE-NAPPA
(1770)

noted impersonator of this character. So popular was his interpretation of the part that his stage name, "Scaramouche," eventually supplanted the generic term *Le Capitan*.

Scaramouche was the son of a cavalry captain. At the age of twenty-five, after a checkered and inglorious youth, he joined a troupe of Italian actors. In an incredibly short time his skill as a dancer brought him success. His fame spread over Europe, and eventually he was invited to join the Italian players in Paris. It was here, when Scaramouche was the shining star of the Parisian stage and Louis the Great was two years old, that a friendship was formed between these two that lasted for over fifty years. When the king was a baby, Scaramouche

was under orders to appear every evening at the bedtime hour to amuse him with funny faces and weird noses and the music of his guitar.

Pierrot is a mere upstart when ranked with Harlequin. He made his first appearance at the end of the sixteenth century and is a foster brother of Harlequin. He was known by the names of Pedrolino, Peppe-Nappa (in Sicily), Pagliaccio, Gilles, and finally Pierrot.

Molière is said to be responsible for this character's adoption by the comedies. Harlequin, up until the time that Dominique had played the part, had always represented a dull, stupid, slow-witted person. Dominique, who was well-bred and intellectual, could not prevent his natural personality from transfusing the character he impersonated. The result was that Harlequin lost his heaviness and sluggishness, and the Italian comedies one of their stock characters. The comedies needed a simpleton, and Molière made Pierrot take the part. To convey the impression that Pierrot was a clod and a country yokel, Molière dressed him in the white linen smock worn by the French peasants at that time. To this day Pierrot wears the white costume of the peasant and still plays the part of a shy, lackadaisical rustic.

Centuries ago Harlequin, Scaramouche, and Pierrot made their first bow on the stage of comedy and asked permission to amuse the world. They have played before countless audiences, and have played their parts well.



PAGLIACCIO
(1600)



PAINTERS OF YOUTH AND HAPPINESS

THE COMEDY OF LIFE REFLECTED
IN THE ART OF FRENCH MASTERS



In the Louvre, Paris

THE CLOWN, By Jean Antoine Watteau

***I**N NO country has the joy of living been reflected in art with more zest and vivacity than in France.*

Watteau! Lancret! Fragonard! Names that conjure up visions of delight—painters of the exquisite fashions, the engaging foibles, the gay diversions of their time. Their pictures fairly radiate happiness; and we of to-day, living two centuries later, still feel their charm, and share the joyous spirit of their scenes.



GILLES AND HIS FAMILY, By Jean Antoine Watteau (1684—1721)

Pierrots and acrobats, strolling players and mountebanks, were the first subjects that charmed Watteau's pencil. As he progressed, his work fell into three separate groups: pictures of Italian comedy figures and decoration, of military scenes, of pastorals. "Gilles (zheel) and His Family" shows a favorite comedy character, in a costume of delicately colored satins. Watteau was expert in a number of things, and one of them was the weaving of soft fabrics that suggested airy ease and pleasantries. Watteau, the cynic, the unhappy seeker after the unattainable, was "a painter of Utopias, of a country refreshed by fountains, peopled by naiads, a country lovable and radiant, where fields are full of music, where villages are gay with weddings, coaches, ceremonies, and festal attire." His painting methods were unique. The canvas was first rubbed with oil before the colors were applied. "His pictures," said Constable, the great English landscapist, "looked as if painted in honey—so mellow, so tender, so soft, and so delicious." The "little master" had no equal among the eighteenth-century French painters. With him was born a romantic school that has remained an active influence in the art of impressionistic painting



THE MASQUERADE, By Jean Antoine Watteau

Gayety and merrymaking were the keynotes of Watteau's art. Yet his own nature was tinged with bitterness and discontent. He was born of Flemish parents, in the town of Valenciennes, France, in 1684. When he was seventeen he walked to Paris to seek his fortune. Poor, hungry, moody, and ill, the boy who was to become preëminently the painter of luxury, elegance, and frivolity was glad to find work at three francs a week. Later, he entered the studio of the celebrated decorator Claud Gillot (zhee-o), who inspired his protégé to paint "lovers and nymphs and the light life of the Italian comedy." Within less than ten years he was recognized as a colorist and designer of original genius, and before he was thirty he had been elected to the Academy and had become celebrated as a "*peintre des Fêtes Galantes*." Palace gardens and the estates of rich patrons offered backgrounds for his graceful pictures of exquisites at play. He was the most sought-after painter of his day, but at thirty-seven he was dead of a malady of the lungs that attacked him in youth. He passed away suddenly as he was trying to finish a crucifix for a friend



In the Louvre, Paris

THE YOUNG GALLANT, By Jean Antoine Watteau



In the Louvre, Paris

THE CHARMER, By Jean Antoine Watteau



In the Louvre, Paris

INNOCENCE, By Nicolas Lancret (1690—1743)

Lancret (lahn-cray), unlike his friend Watteau, was born to a life of wealth and luxury. Paris was his native city, his birth year 1690. His admiration for Watteau influenced him to study under Gillot, who first set the vogue for the type of painting that vivified the idyllic charm of rural pastimes. Watteau was Lancret's model, and for a number of years they worked together and were close friends. Eventually they quarreled because of Watteau's jealousy of the younger painter at the time they were both admitted to the Academy. Lancret's industry was prodigious. At his death, in 1743, he left a rich legacy of engravings, drawings, and paintings



In the Louvre, Paris

THE MUSIC LESSON, By Nicolas Lancret

Of the nine pastels by Lancret in the famed collection of the Louvre, the two panels here reproduced are the most familiar. The costumes are those of the period following the reign of Louis XIV. Lancret devoted himself almost exclusively to showing idle lords and ladies making love and music, dancing and feasting, in the open air. In pose and subject his pictures are comparable to those of Watteau, but he had far less daring and imagination, and his colors lacked the jewel-like radiance of Watteau's magic palette. Frederick the Great so greatly admired the French artist that he purchased twenty-eight of his finest canvases for the adornment of his palaces



In the Frick Collection, New York

THE LOVER CROWNED, By Jean Honoré Fragonard (1732—1806)

Fragonard, painter of glamorous fantasies of love and youth, was cradled in the French village of Grasse, among flower gardens and groves of orange and olive trees. His father, urging upon the boy a life of commerce, apprenticed him as clerk to a notary, but young Jean, under the spell of his native countryside, rebelled and vowed he would paint the romance and beauty that he saw all about him. It was his mother that helped him off to Paris on a fateful day in 1748, when he was in his sixteenth year. Together they arrived at the door of the great Boucher (boo-shay), then the reigning painter of France. Fragonard's first task in the studio of Boucher was to copy designs for the weavers of the Gobelin and Beauvais tapestry workshops. For several years he painted under the eye of his patron and received special favors from the king, including a trip to Rome, where he stayed for five years



In the Frick Collection, New York

MEMORIES, By Jean Honoré Fragonard

When Fragonard returned to France from Italy he gave free rein to his fancy. His painting "The Swing," in the Wallace Collection, London, influenced many similar commissions. He made for Madame Du Barry the world-famous series of five pictures called "The Romance of Love and Youth," idealizing the story of Louis XV and his favorite. The series included "The Lover Crowned" and "Memories." Fragonard painted miniatures superbly, and small portraits. All his outdoor pictures betray his genius as a landscape painter. When he married he turned from piquant revels to domestic scenes. Late in life he was caught in the tempest of the French Revolution, and evil days fell upon "Little Father Fragonard." With him, when he died, in August, 1806, passed the last of the great painters of French elegance, fickleness, and sophistication



HUNT THE HANDKERCHIEF, By Nicolas Lancret



THE SEESAW, By Nicolas Lancret



THE FOUNTAIN, By Jean Antoine Watteau



THE DANCERS, By Nicolas Lancret



MISS APPY, By François Hubert Drouais (1727—1775)

During the reign of Louis XV Drouais became the vogue as a portrayer of pretty women and children. He came from a noted family of artists. Both he and his father were attached to the court of their monarch



In the Wallace Collection, London

© Medici Society, Ltd.

THE BOY IN RED, By Vigée Le Brun (1755—1842)

The studio of Madame Le Brun was often brightened by the laughing faces of youthful sitters. Her own buoyant nature is reflected in portraits such as this one of the boy in the gay red jacket. Her reputation as "the greatest woman artist" few dispute. During her career she painted nearly a thousand pictures



In the Wallace Collection, London

THE FAIR-HAIRED BOY, By Jean Honoré Fragonard

THE MOST FAMOUS PAINTER OF MIRTH

FRANS HALS THE ELDER, OF ANTWERP AND HAARLEM



In the Metropolitan Museum, New York

THE SMOKER

ADMIRED by many as much as Rembrandt, and by some even preferred to him, Hals is particularly distinguished among the Dutch masters as a painter of laughter. No one could do the "outside" of a man better than he. His portraits show splendid physical types, full of expression and fine color, though they lack the "shadowed mystery" of Rembrandt. Hals had a facile hand, and few of the masters equaled him in technic. Perhaps he painted almost too easily. He was satisfied with catching the obvious characteristics of his subject and reflecting them vividly on the canvas. He had not the penetrating insight and great humanity of Rembrandt, but his marvelous capacity for seizing the expression of a moment in a human face and painting it with fidelity made him famous and brought him many patrons.

Hals was an aristocrat by birth and disreputable by choice. Members of his family were burgomasters and aldermen for nearly three hundred years. He was born in

Antwerp in 1584, and his life from earliest years seemed to be about equally divided between art and pleasure. He had a session of real prosperity and might have become rich, but he loved the tavern as much as his studio; and, as he worked very rapidly and produced a vast amount of work in a short time, he had plenty of leisure for the tavern. From the time he was thirty-three until he was fifty he lived in Haarlem; and, while he had plenty of work to do, he grew poorer and poorer, until at length he could not even afford to buy suitable colors for his painting. From that time on the end was in sight. He got heavily in debt; his house was seized and the contents sold; and finally, when he was over seventy years of age, an appeal was made to the municipal council to support him. So one of the greatest painters of the world lived out the last years of his life miserably on fuel and food supplied by the town and on a paltry annuity of eighty dollars.



In the Louvre, Paris

THE MARKET GIRL



In the Royal Museum, Amsterdam

THE JESTER



In the Metropolitan Museum, New York

YONKER RAMP AND HIS SWEETHEART



THE MERRY TRIO



In the Royal Museum Amsterdam

A JOLLY FELLOW



EVERYBODY HAPPY



In the Wallace Collection London

THE LAUGHING CAVALIER



THE ORIGIN OF PUNCH AND JUDY

BY J. PENNINGTON

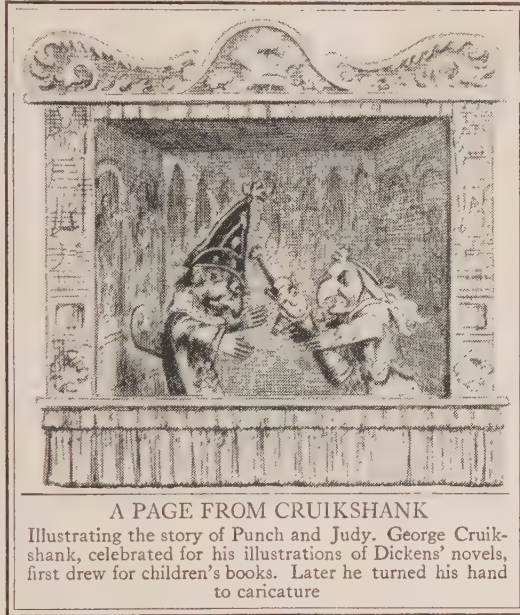
When Punch bangs Judy over the head with his stick, throws his murdered infant out of the window, cheats the policeman, the hangman, and even death itself, and lives to rejoice in his crimes, his every act is significant because it is governed by ancient traditions. Scholars still debate, in books and in essays, the origin of Punch himself and of his wife, Judy. The murder of the child is traced to its source; the stick Punch uses for his crimes is of ancient lineage. And the minor members of his troupe, figures that change from century to century and in different countries—the dog Toby, the horse Hector, the green monster, the policeman, the hangman, and the skeleton Death—have about them the odor of ancient days.

What was the origin of Punch? There are several theories. One is that he was the original Pontius Pilate in the mystery plays. In the days when all church services were held in Latin, the clergy, in an effort to make the meaning of the mass and the stories of the Bible clear to their ignorant flocks, themselves enacted on the altars the dramatic narratives of the Old and New Testaments. With the introduction of Herod into these religious performances, their solemnity was threatened because he soon became a comic figure who raged about the stage, shouting and bellowing at the top of his lungs. It seemed impossible to curb him because his antics relieved the seriousness of the spectacle to the delight of the people; and so these dramas were given after the service, instead of as part of it. Finally they were driven out of the church altogether; the clergy ceased to be the actors and the plays were given on three-storied wagons that traversed the streets of the old English towns. The actors were members of

the various trade guilds. Punch, it is asserted, represented Pontius Pilate; Judy is Judas; and Toby is the dog that accompanied the young Tobias. The only survival, in the modern puppet show, of the original miracle play, the only mark of identity for both Pontius Pilate and Punch, is the club with which Punch belabors all within reach. In the miracle plays, Pilate always carried a club, called a "mall," made of leather and stuffed with wool.

Some scholars trace Punch back to Roman days and see in a little statue of Maccus, a Roman comedian, his earliest prototype, because this ancient figure has the hooked nose and humped back that set Punch apart from all other puppets.

The Italians offer two distinct stories of his origin with them. According to one, a number of strolling players near Naples were outwitted and beaten at their own game by a native vintager named Puccio d' Aniello, whose grotesque appearance and natural wit put to shame their make-believe efforts. They were so impressed with the antics of this yokel that they induced him to join their company; and so great was his popularity that, upon his death, another actor



A PAGE FROM CRUIKSHANK

Illustrating the story of Punch and Judy. George Cruikshank, celebrated for his illustrations of Dickens' novels, first drew for children's books. Later he turned his hand to caricature

was dressed and masked to resemble him. The figure became traditional in Italian comedy; took its place among the puppets and accompanied them on their migrations into France and England. According to the other story, Punch was the invention of an Italian comedian named Silvio Fiorello, who lived in the seventeenth century, and who introduced him into the impromptu comedies then popular.

In France he appeared during the reign of Louis XIV as one of the puppets of the dentist showman, Jean Brioché. But here, as in England, he is sometimes identified with Pontius Pilate in the ancient mysteries, because the French for Pontius is Ponche.

When Punch came to England puppet shows were already popular. They were called "motions." One of the most famous

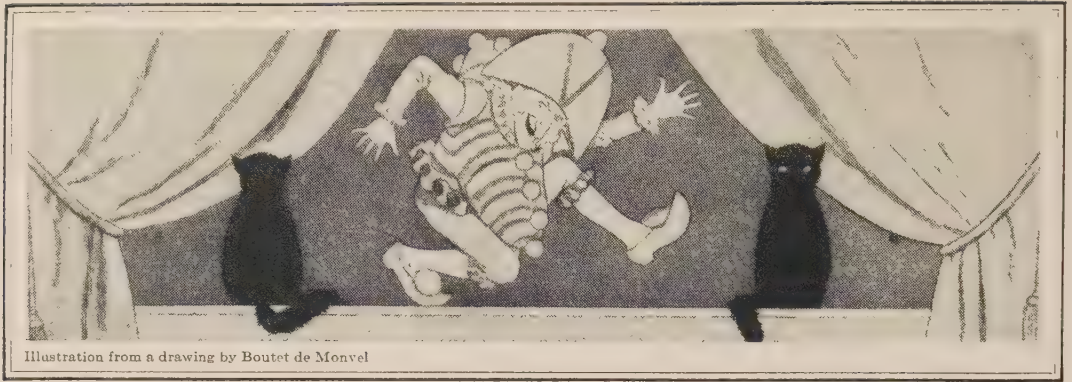


Illustration from a drawing by Boutet de Monvel

puppet showmen in England, named Powell, set up his booth in Covent Garden just opposite the Cathedral of St. John; and when the church bells tolled, his performance began, so that people with pious intentions were often lured from divine service, and went to see the antics of Mr. Punch instead. Powell's competition grew so keen that the church lodged a bitter complaint against him in an effort to drive him from his position in Covent Garden.

It was Powell who introduced Punch into other Scripture plays given with marionettes, and when the story of the flood was presented and Noah was seen anxiously studying the heavens for signs of rain, Punch would stick his head from between the curtains and say, "Hazy weather, Mr. Noah."

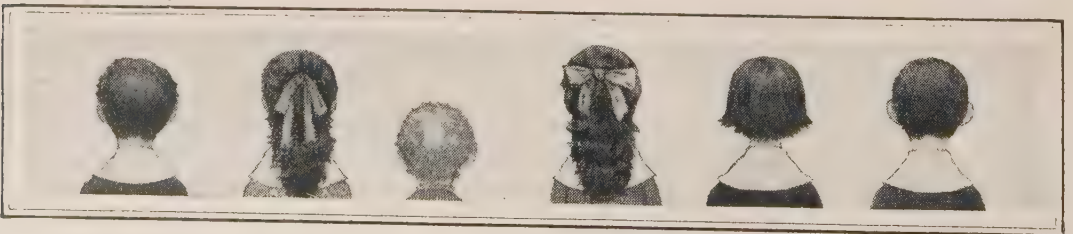
In England, as in France, Punch became a satirical weapon. "A Second Tale of a Tub, or the History of Robert Powell, the Puppet Showman," was said to be an attack upon Robert Walpole, the famous English statesman. The "Tatler" and the "Spectator" both refer to Punch and Judy performances; and Pepys, in his diary, mentions them.

When the Italian Pulcinella came to France he changed his costume. In Italy he wore white, baggy clothes, but in France he adopted the styles current at that time, and has ever since appeared in the red, green, and gold costume now identified with him. In the Punch and Judy puppets familiar to modern children there is often the figure of a green monster. The origin of this monster is amusing. George Sand, the famous French

novelist, and her son, Maurice, devised a puppet theater at Nohant for their amusement; and at her son's request George Sand fashioned a green monster out of an old pair of velvet bedroom slippers. When this puppet show became famous, as it did in time, the green monster became one of the regular characters in puppet plays, and finally appeared among the actors of the Punch and Judy performances.

It is a strange survival, this of Mr. Punch. Why a character whose actions are contrary to all the laws of religion and morality, and who escapes the consequences of his crimes, should remain popular throughout many centuries is something of a mystery. He is probably a composite figure made up partly of the Pulcinella of the Italian comedy, partly of the figure of Pontius Pilate in the Scripture plays, and partly of the figure of Vice in the allegorical dramas known as "Moralities." The killing of the infant is probably a survival of the mystery play, "The Massacre of the Innocents," based on Herod's murder of the children.

But whether Punch is the invention of an Italian comedian with a somewhat similar name, whether he gets his name from the Italian word for chicken because of his squeaking voice, or whether in England he got it from the British provincialism "punch," meaning small and fat, no one can prove. At any rate he is of an ancient tradition, and his survival is absolutely justified by the amusement he has afforded children of all ages in many lands.





THE OLDEST PIANO

BY ISABEL L. HOOPES

The oldest known member of the piano family is in the Metropolitan Museum of Art, New York City. It is a gentle old musical patriarch, and its whole name is "Gravicembalo col Piano e Forte," or "Harpsichord with Soft and Loud"—the title given to it by its inventor, Bartolomeo di Francesco Cristofori, an Italian who was born in Padua in 1665 and died in 1731.

Of course there had been many keyboard instruments before the pianoforte. As early as the second century B. C. there was a hydraulic organ in Alexandria. The clavichord, a more immediate ancestor of the pianoforte, was probably invented by a monk in the fourteenth century who got his idea from the dulcimer, an instrument of stretched wires, played on with light hammers.

The clavichord was so arranged that when the key was pressed it touched the string by means of a metal or wooden tangent. Other close relatives of the pianoforte were the spinet, the virginal (literally, an instrument suitable for a young girl), and the harpsichord, all of whose actions consisted of a key with a jack supporting a quill or plectrum which plucked the strings. This produced a loud tone, incapable of variation except in the case of the harpsichord, which instrument had one or two extra keyboards and additional strings, so that a charmingly delicate tone resulted.

Cristofori was familiar with all of these early instruments, and in fact was known as the best harpsichord maker in Padua. He did not stay there long, however, for Prince Ferdinand de' Medici, son of the Grand Duke

Cosimo III, persuaded him to come to Florence and to be established there under the patronage of the Medici, now a dissolute family, but with one patron of arts to its credit in the person of Ferdinand, who was himself a skilled harpsichord player.

So it was in Florence under this inspiration that Cristofori worked out his invention. By 1711 he had made four pianos, but the one illustrated here is the earliest existing one. It is dated 1720, and signed with Cristofori's name.

It is plainer and sturdier than many of the clavichords and harpsichords that surround it in the museum, for it has heavier strings,

which cause more vibration and necessitate a stronger body. Its action is simple compared to modern pianos, and consists of a series of tangents influencing each other, like the scheme of the old woman in getting her pig over the stile. Pressure on the key moves an intermediate lever, which hits a hopper and at the same time removes the damper from the string above, so that the latter can vibrate when the hopper hits

the hammer, which in turn shoots up and strikes the string. Cristofori also developed various checks and controls which gave more tone and made his invention more valuable.

Many were the vicissitudes that this old instrument went through before it reached its present safe seclusion—being sold at a public sale, traded for wine by a piano tuner, and relegated to a corner as a mere heirloom until its true venerability was recognized. It is now in the Crosby Collection in the Metropolitan Museum of Art, New York.

Not only is it the earliest piano in existence, but it is one of the only two surviving pianos made by Cristofori; the other one, dated 1726, is still in Europe.





THE MOST ROMANTIC LOVE STORY IN MUSICAL HISTORY

BY HENRY T. FINCK

To the inspiration of love the world owes the best of Robert Schumann's songs and piano pieces. The image of his beloved was forever in his mind when he composed. "I owe all my music to you," he once wrote to her. In another letter he referred to his famous "Kreisleriana," "in which you and the thought of you play the chief rôle." In his "Scenes of Childhood" he recalls in the music and the titles the days when he used to entertain little Clara in the twilight hours.

Who was this girl to whom the world thus owes the best fruits of Schumann's genius?

Clara Wieck was her name. Her father was a famous music teacher, of whom Schumann took lessons. Wieck liked his pupil, Schumann, so much that he asked him to live in his house, treating him as if he were an accepted member of the family.

Robert never forgot his first meeting with Clara: a little girl of nine years sitting at a table writing in a copy book and now and then looking at him furtively with her big black eyes. Nor did he ever forget that day in November, 1835, when he got his first kiss. She had lighted him downstairs and he had declared his love.

As for Clara, "When you gave me the first kiss," she subsequently wrote, "I thought I should faint away; I could scarcely hold the candle that was to show you the way."

Up to that time the course of true love had run smoothly except that Robert had foolishly fancied for a time that he would like to marry another girl, and had actually become engaged to her. But he soon discovered that this infatuation had been merely "a summer night's dream." This aberration never would have occurred had not Clara been away from Leipsic—she had been sent to Dresden to study. When she

came home she was terribly distressed on hearing that Robert was engaged to another girl. She started on a concert tour, but her heart was no longer in her work. "Clara plays reluctantly and seems disinclined to do anything," her father wrote from Hamburg.

The kiss made everything right again, except, to be sure, for the other girl. Her heart, however, one is glad to know, was not broken; she married another man and presumably lived happily ever after.

Like a thunderbolt from a blue sky suddenly came Wieck's furious opposition to his daughter's love affair, which someone had divulged to him. He addressed her in the rudest language, threatening to shoot Schumann unless he broke off with her at once; and he made her give back all the letters Robert had written to her.

For more than a year the two could not meet or even exchange letters. Robert sent her his F sharp minor sonata, which he dedicated to her, and of which he once said that it was "one long heart-cry for her;" but he got no answer to this

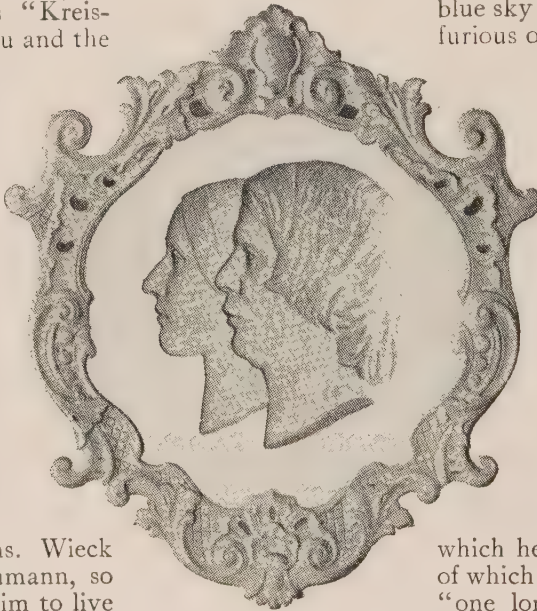
echo of his passion—through no fault of Clara's, you may be sure.

One day she sent a friend to beg him to return her his letters, which her father had compelled her to send back to him.

Robert knew then that she still loved him. He said he would keep his old letters but write her as many new ones as she wanted. In return, would she write him, if only a simple "Yes."

"Merely a simple 'Yes' you ask for?" she replied. "It is such a short word—but how important! Yes—should not a heart so full of love as mine is be able to utter that word with all its soul? I do it—from my inmost depths I whisper to you an eternal 'Yes.'"

But the father remained hostile, inexorable. One wonders why he should have tried so hard to crush this love affair, when he was one of the first to recognize and freely acknowledge Schumann's musical genius. Partly it was a question of money. Robert Schumann might have earned a good



deal as a pianist, but that career was knocked out by a foolish experiment he had made to increase flexibility by means of a mechanical appliance. The result was that the first finger of his right hand became permanently lamed. He therefore had to rely on his pen for an income. His compositions in 1838 brought him only a beggarly \$75 a year! His work as editor of a musical paper added nearly \$700 to that; not enough, even in those days of cheap living, to support a family on.

The main reason, however, why Wieck did not want his daughter to marry was that he was afraid domestic duties would interfere with her brilliant and profitable career as a pianist. She was already numbered among the foremost players of the time.

An amusing illustration of this occurred at the court of the King of Holland. After Clara had played, his majesty praised her, then, turning to Robert, said, "Are you musical too?"

When Wieck gradually realized that the affection of these two lovers was too strong for him to break, he became more and more furious. To Clara he wrote a letter which, in her own words, was "so extremely insulting that I asked myself in dismay if it could have been written by my own father."

Nothing was left to do but to let the law of the land decide the matter.

The scene in court has been thus described: "The angry father cast looks of fury on his child and her lover alternately; the suitor bore himself with dignified self-restraint; the daughter, feeling as though 'nailed to her chair,' was trembling and pale with conflicting emotions. Wieck's language was so uncurbed, his denunciations so violent, that he was repeatedly ordered to be silent by the president."

The court decided in favor of the lovers,

and when for the first time she signed a letter "Clara Schumann" she wrote under it, "Oh, what a wonderfully sweet name!"

The marriage of the Schumanns, as one of their biographers has observed, "was a union of greatest importance not only to themselves but to music. Both were true companions in an ideal struggle, Clara Schumann continuing her career as a splendid interpreter of the classics, and, at the same time, tenderly watching over her husband's health. Honor though it was to be Robert Schumann's wife, it required a great character and supreme devotion. Looking at his happy family life, reading his expressions of gratitude, esteem, and love for his wife, hearing

those who have seen him play with his children, it is not only the artist but also the man Schumann for whom we feel a deep sympathy. His disposition was not wholly free from features of a less agreeable nature. His sensitiveness and taciturnity often made him appear in an unsympathetic light. But this was only a sign of the deep-rooted disease, which developed so steadily and which so early wrecked his mind and body."

Conjugal love was as deep a source of inspiration to Schumann's genius as romantic love had been. In the year of his marriage and the two or three

years following it he wrote the best hundred of his songs and his greatest orchestral works. Then came the tragic years culminating in Schumann's insanity. Clara was a loving nurse, and, besides caring for him and their children, she found time to give those recitals at which music lovers first became acquainted with her adored Robert's works.

As a widow, for forty years, she continued to play and to teach. At seventy she was still numbered among the best pianists. Seven years later her funeral was attended by her children and many grandchildren.



CLARA AND ROBERT SCHUMANN



NINE SONGS OF THE SOUL

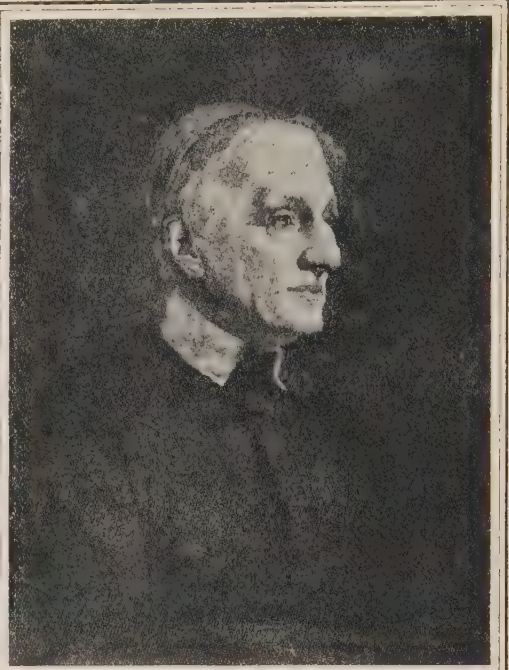
BY ROGER DANIELS

In 1833 a young Englishman, ill and weary for home, took passage on an orange boat from Sicily to France. In the Bay of Bonifacio the wind died and for a full week there was unending fog, the danger of unfelt tide and current, the mystery of a leaden sea. From the impenetrability, where all things seemed at a halt, as they seem in the despairing moments of men's lives, there came the hymn, "Lead, Kindly Light": words set down by the young passenger. It was out of loneliness and heartsickness that the lines of the immortal hymn took form. The young Englishman was John Henry Newman, then a university man of thirty-two. Later he became the great leader in religious discussion; and finally left the Church of England for the Church of Rome, in which he became a cardinal.

The music for Newman's words came years later. In 1865 Dr. John B. Dykes, a man of note as organist and composer, was walking one day in the Strand, the busiest of London thoroughfares. And there, strange to say, amid the hubbub of the city, the melody grew in his mind so that, when he returned to his study, he set down the notes of "Lead, Kindly Light."

The hymns that live in the heart are those that fill a need no cynic can explain. To them the individual turns spontaneously; to them whole peoples turn in time of trouble. When America mourned for Warren Harding, it was in these that the people sought expression: "Lead, Kindly Light," "Jesus, Lover of My Soul," "Nearer, My God, to Thee," "Abide with Me," "My Faith Looks Up to Thee," and "Rock of Ages." And, in an earlier national loss, a vast assembly with bared heads took up William McKinley's dearest hymn, "Nearer, My God, to Thee," and sang it verse by verse spontaneously when the last homage was being paid that President before the Capitol.

There is no telling whence such hymns may come to enrich our spiritual literature. Sometimes a great hymn has come from an incident of small moment in itself. Such is the story of "Jesus, Lover of My Soul." Charles Wesley, so the story runs, was seated at his study window. Above, a hawk circled and swooped and dropped; beneath the bird of prey a smaller bird darted a-flutter. Each effort at escape met a checkmate from



CARDINAL JOHN HENRY NEWMAN
Who wrote the words of "Lead, Kindly Light"

the hawk, until at last the little bird swerved, darted through the window, and took refuge in the bosom of Wesley's coat.

Wesley had a genius for hymnody. The total of hymns that he composed is close to 6,500; those of them that have been published number 4,000. And, of these, the hymn that is perhaps best known was brought to him by a helpless little bird. It is to him that the title of "greatest hymn writer of all ages" has been given, and many that he wrote are in use to-day. At Christmas time millions of voices pay tribute to him in "Hark, the Herald Angels Sing."

Wesley was born in Epworth, Lincolnshire, England, in December, 1708, and came to America in 1735. With him came his brother John to take charge of Christ Church at Savannah, Georgia. The church is still standing. Illness soon sent Charles Wesley home, and his brother, after dissension in the church, followed. The brothers were collaborators in hymn writing, John himself achieving a place of note.

It has been said that no other hymn has laid so broad a grasp on the English-speaking world as "Rock of Ages," whose author was August Toplady. It was the favorite of Gladstone and was sung at his funeral in Westminster Abbey. It was the consolation also of the prince consort, husband of

Queen Victoria, and by his wish was sung to him in his last illness; and it was the hymn that gave surcease to General James E. B. Stuart, the Confederate cavalry leader, when he was dying in Richmond after the Battle of the Wilderness.

Though "Rock of Ages" has given peace and hope to millions, it was the work of a man whose life was one of suffering—a constant struggle against physical odds. "His mental power," says one who knows, "was marvelous, but his body was as brittle as glass."

"Abide With Me" was written by a pious man who came of a family of poor Scotch fisher-folk. Like Toplady, H. F. Lyte waged a heroic struggle between the spirit and physical ills. He was the curate of the church at Lower Brixham, Devonshire, England, and the hymn came to him at the end of his days. The story has been written by his daughter:

"The summer was passing away and each day seemed to have a special value as being one day nearer his departure." Then came a busy Sunday when he was too ill to preach, "but he did preach amid the breathless attention of his hearers. In the evening he placed in the hands of a near relative the hymn, 'Abide with Me.'"

A few weeks later he left England for France, never to return. He died at Nice on November 20, 1847, two months after writing the hymn, and he lies buried in the little English cemetery there.

The music, "Eventide," now accepted for this hymn, was composed by Dr. William Henry Monk, a noted London organist. Fourteen years after Lyte's death he chanced to read the poem, went quickly to the organ and created the setting.

In 1830 Ray Palmer, fresh from Yale, came to New York, at the age of twenty-two, to teach. One day he found a description, in German, of a suppliant before the Cross. He was touched, made a translation, and added four verses of his own. It is these four that comprise the well-loved hymn, "My Faith Looks Up to Thee." Of them, Palmer wrote later: "I wrote what I felt. I had not the slightest thought of writing for another eye, least of all of writing a hymn for Christian worship. It was born in my heart and demanded expression."

Before he died, in 1887, Palmer saw his hymn spread over the world. He entered the ministry two years after he wrote it, becoming pastor of the Central Congregational Church at Bath, Maine, and he died at Newark, New Jersey.

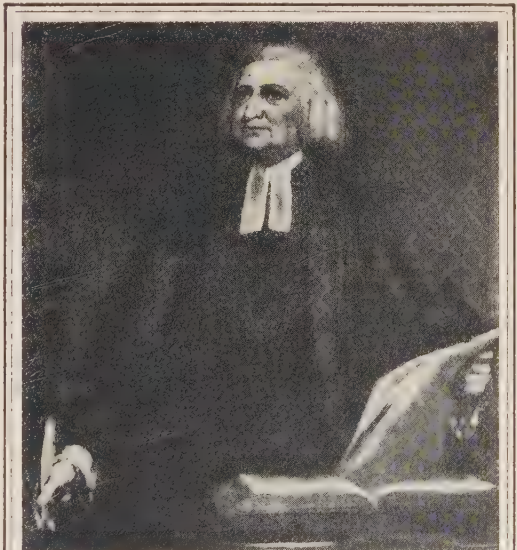
The great hymn that stands above controversy, that is perhaps most sung of all, is "Nearer, My God, to Thee." It was written by a woman, Mrs. Sarah Fowler Adams. She was a Unitarian, but the hymn is sung in churches of various denominations the world over.

Leigh Hunt called Mrs. Adams "a mistress of thought and tears." Robert Browning, who also was her friend, took a warm interest in her work.

The Rough Riders of the Spanish-American War were gathered from many levels and many corners of the world; they were men of varying character and faith, and some of no faith. Yet, at Guasimas, when they stood over the graves of their fallen comrades, they sang together, "Nearer, My God, to Thee." It was this hymn that President McKinley himself asked be sung at his funeral.

Three lands have created "Nearer, My God, to Thee." An Englishwoman wrote the words; the music is a setting by Lowell Mason, an American composer, of a tune from Sir John Andrew Stevenson's collection of Irish melodies.

Of the six great hymns, each comes close to the heart of this man or that. They have all become a part of the life of the people. Of one of them, "Jesus, Lover of My Soul," Henry Ward Beecher said: "I would rather have written that hymn than have the fame of all the kings in the world."



©J. W. L. Forster & Methodist Book Concern

CHARLES WESLEY

The author of "Hark, the Herald Angels Sing" and more than six thousand other hymns



THE DRAMA OF BEETHOVEN'S CHORAL SYMPHONY

BY FRANCIS LORING PAYNE

A hundred years ago, on May 7th, a concert audience in Vienna was swept into a storm of enthusiasm by a hymn of joy, then heard for the first time. The crowded house in the most brilliant capital of Europe made a din of applause, but through it the composer remained facing the stage. He did not hear; he did not know the tribute paid to him until one of the singers, Caroline Unger, took his arm and turned him round. Then he *saw* the applause—and understood.

It was the first performance of Beethoven's Ninth Symphony—the "Choral Symphony"—in which he used the human voice in the setting of Schiller's "Ode to Joy."

In this symphony Beethoven achieved joy at last, bringing it from the pain of his life. Twenty-two years before that concert in Vienna he wrote, "O Providence, give me one day of pure joy!" The prayer is in a letter inscribed "to be read after my death." The desire followed him through years of loneliness and bitterness.

Yet this quest of joy, which found expression at its highest in the Ninth Symphony, persisted. The story of it is told in little glimpses. One shows Beethoven so poor he cannot leave the house for lack of proper shoes. Another glimpse reveals him as a young man, unshaven and in leather breeches, taken for Robinson Crusoe by a

passing child. These glimpses show him gradually growing deaf and receiving the vibrations of the piano strings through a strange apparatus held between his teeth; in maturity they disclose him at the piano, touching keys that give no musical sound for normal ears but still make music for him. Here he is with Goethe when royalty passes, and Beethoven proudly saying: "Madame the Empress saluted me first." Beethoven petted by the aristocracy, and Beethoven deserted when the fashion changes to

Italian music. Beethoven in luck again for the moment, peering into Vienna shop windows with his double eyeglass. Beethoven boasting that if he knew as much of war as of music he would vanquish Napoleon, and writing not long after that, in sickness, "I have not a friend and am alone in the world." A young man disappointed in love; an elderly man disappointed in the worthless nephew he regarded as a son—a youth who forgot for two days Beethoven's request to get a doctor when he was stricken with his last illness. More

glimpses—and always with the desire for joy unattained: he hears the voice of God as a heavenly violin; he works three months on a sonata that brings a few dollars; he breaks down when he tries to conduct "Fidelio," and deafness beats him; he runs hatless in rain and sun, composing. And, at last, at the request of men of title who pledge support, he appears at the concert of 1824, "taking part in the direction," as the program puts it, and gives the Ninth Symphony to the world. As he entered, the audience gave him five salvos of applause; tradition accorded the imperial family only three.



LUDWIG VAN BEETHOVEN (1770-1827)



THE MOST QUOTED POEM AND ITS AUTHOR ❖ ❖

BY VINCENT STARRETT

Thomas Gray wrote few poems, but one of them, the "Elegy," placed him among the immortals. Familiar to all of us are the lines:

Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear:
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

The poem is rich too in single phrases that have become part of the common speech. "The rude forefathers of the hamlet;" "The short and simple annals of the poor;" "Some village Hampden . . . some mute, inglorious Milton;" "Far from the madding crowd's ignoble strife;" these perhaps are the most frequently quoted.

Thomas Gray, the author of this remarkable poem, was born in Cornhill, London, on the day after Christmas, in 1716. He was educated at Eton, where he made the acquaintance of Horace Walpole, who, in his later distinguished position in the world of letters, became sponsor for Gray's immortal poem. In 1736 Gray entered at Peter House, Cambridge, and at the same time Walpole went to King's College. Gray was not a notable student, and in 1738 he left Peter House without a degree. In the spring of 1739 he set out with his friend Walpole on a tour of France and Italy, and the two were absent for two and a half years. Gray

returned to England just in time to witness his father's death.

His mother went to live at Stoke, near Windsor, and Thomas Gray returned to Cambridge, where he spent most of his remaining years.

It was the graveyard at Stoke—Stoke Poges churchyard—that inspired the famous "Elegy."

The poem appeared in 1750, and was the result of years of revision and rewriting. At least three excellent stanzas once were included which do not now appear in the printed versions. Walpole's enthusiasm about the poem was great, and it was his persistent displaying of the manuscript that brought about its publication prematurely, much to the distress of the modest and diffident poet.

Walpole had merely been requested by Gray to give his opinion of the "Elegy," but copies of the poem got about, and one of these fell into the hands of one William Owen, who announced his intention to publish it in his magazine, and requested the poet's cooperation. This situation forced the hand of the author, who then requested, through Walpole, that the "Elegy" be published by Dodsley in advance of the threatened Owen publication. As it happened, both publications appeared at the same time, and Owen's version was less inaccurate than Dodsley's. Dodsley, following instructions, did not publish the poet's name, but Owen did. Thus, almost contrary to the author's wishes, one of the world's greatest poems found its first public.



WHERE GRAY WROTE
HIS "ELEGY" ❖

The ivy-covered church of St. Giles at Stoke Poges, England, and the churchyard that inspired the immortal lines of Gray's poem



BEAUTY CONTEST AND ITS FATAL ENDING

BY ANN F. CHAPIN

With frequent beauty contests going on in the United States and England, young femininity bids fair to be sifted down to its most comely example. But where is the modern face that could launch a thousand ships, or even a thousand naphtha launches? Which of our modern beauties can compare with Helen of Troy, who, we now know, was a real person, not a figment of Homer's brain?

One of the earliest of beauty contests was directly responsible for the Trojan War and the adventures of the lovely Helen. It all happened because Doris, the sea nymph, in making out the list of wedding guests at the marriage of her daughter Thetis with the grandson of Zeus, had neglected to send an invitation to Eris, goddess of discord. Inasmuch as Doris had fifty daughters, it is surprising that she did not make more mistakes in the wedding arrangements.

The wedding was a gala affair, and everyone had a good time except Eris, who stood on the outskirts, gritting her teeth and vowing vengeance, until she hit upon the novel plan of a beauty contest to enliven and envenom the proceedings. She threw a golden apple into the midst of the guests, which bore the inscription: "For the Fairest." Hera (called by the Romans Juno), Aphrodite (Venus), and Athena (Minerva) each claimed it at once and were so insistent that they had to appeal to Zeus, the god of gods, to settle the matter.

Now Zeus was a diplomat—how could he decide which was the fairest of women when one was his wife? He got out of it by leaving the decision to Paris, son of Priam, King of Troy, who was peacefully tending

his father's flocks on Mount Ida, and, being a mortal, had less to lose by making a choice. Accordingly, the three goddesses hurried off to Mount Ida.

The Metropolitan Museum of Art has a painted toilette box which was made in the early part of the fifth century B. C., and which vividly depicts the scene of this court of beauty. There sits the curly-haired Paris, shepherd's staff in hand. Behind him is a friend, and in front of him is the bearded Hermes (Mercury), the messenger of the gods, who is telling him that he is to be the arbitrator in this important question. Next stands Hera with her veil and royal scepter, trying to look composed. Athena has doffed her helmet, curled her long hair, and put on a diadem which she fondly hopes is more becoming than her armor. She carries a spear and looks somewhat nervously at Hera. Behind Athena, Aphrodite is conversing with her son Eros (Cupid) and smiling confidently.

Poor Paris! Was ever mortal in such a position? The goddesses were all lovely and their bribes simply overwhelming. Hera dangled before him power and riches past computing; Athena offered success in battle and much fame; while Aphrodite's reward was to be the fairest of mortal women for his wife. The trouble was, deciding in favor of one meant incurring the eternal enmity of the other two.

Paris pondered . . . and his sheep wandered all over the mountain, unobserved. Then suddenly he made up his mind and chose Aphrodite. It was this decision that caused the Trojan War; for Helen, wife of King Menelaus of Greece, was the fairest woman on earth, and Aphrodite persuaded her to elope with Paris (to whom the most beautiful woman had been promised) and escape to Troy. Immediately almost all of the gods and mortals took sides, plotting against each other and fighting. For many years it went on—all because of a beauty contest!



AMELA BIANCO

BY SHERRIL SCHELL

Gabriele d' Annunzio, the Italian poet who was one of her sponsors, has spoken of Pamela Bianco as "this wonderful child whose name is like the name of a new flower." The drawings of the phenomenal girl artist are like flowers, delicate, fragile, wind-blown—sprung from the enchanted soil of fairyland.

A few years ago when the Italian sculptor Bistolfi organized in Turin an exhibition of the art of children he asked Pamela's parents to allow her to contribute some of her sketches. The work of most of the other children was quite commonplace. Only Pamela's stood out. It was not long before the artistic world of Italy was at her feet. Painters and critics who had seen reproductions of her drawings in the newspapers and magazines came from Rome, Florence, and Naples to see the originals. Not for a quarter of a century had an artist created such a stir in Italy as this thirteen-year-old girl.

A year later her drawings and paintings were shown in London. Again she caused a sensation. The exhibition-rooms were crowded by literary men, painters, royalties. The critics were astonished by her precise and authoritative drawing, her modeling, her vigorous and supple line, and the spontaneous grace of her fancy. At a time when everyone in England was practicing economy most of her output was bought during the first few days. Among the most enthusiastic of her patrons were several Royal Academicians. Conservative art galleries such

as the Tate and the South Kensington Museum bought for their permanent collections. An expert attached to the Tate Gallery said: "I fancy some old Chinese poet, loitering by the lilled marge of twinkling streams, would have understood the beautifully serene art of Pamela Bianco. He would have called her kinsman. No lotus on the silent water of the pool in the temple garden has more unconscious perfection."

Pamela's father is an Italian, her mother an Englishwoman who spent her childhood in Philadelphia. Signora Bianco was something of a prodigy herself. She wrote stories at a very early age and had a novel published when she was eighteen. Pamela began to draw when she was five. Her favorite subjects were rabbits and guinea pigs, elves and fairies. "She has never," her father testifies, "had a teacher of drawing or painting. We did not wish Pamela to lose any of her originality through the influence of others."

The Biancos are at present in this country. Pamela, now a girl of seventeen, is internationally famous. During the past year her art has acquired maturity and a breadth that is surprising. Gone are the rabbits, the guinea pigs, and the fairies of her early childhood. Now, everything she sees attracts her—the human figure and face, landscape, fruit, and flowers. She uses many mediums—ink, oil, water color, tempera—with almost equal facility, choosing the one that will best express her mood. There is every indication of a steady growth in her art.

A practical, everyday sort of girl, she assists her mother in sewing and other household tasks. While she is not indifferent to the high praise she has received, she is utterly unspoiled by the honors heaped upon her.



GRACEFUL FRAGMENTS FROM PAMELA BIANCO'S SKETCHBOOK



THE STORY OF A PICTURE

HOPE

BY GEORGE FREDERICK WATTS

EDITORIAL NOTE: This is one of a series of stories about famous pictures and their painters that will be told in *The Mentor* from time to time.

To most people the idea of Hope in a despondent attitude is an anomaly. On the other hand, a well-satisfied Hope is a contradiction also, for, if Hope be perfectly happy, what can she hope for?

Watts shows Hope surmounting the world. By desiring temporal things she has gained this position; she has reached the summit of all things earthly, *but there must be something more*. This seeking of hers has almost cost her her sight, and she has only one string left on her beloved lyre. Saddened by her lesson, but true to herself, she finds she can still make music on one string; she listens intently and knows she need not abandon herself to despair. And, as if to reassure her, one bright star shines above her.

The picture is painted in misty blues and green. Watts liked this misty effect because he hoped, by using it, to make his paintings more symbolic and better vehicles for his moralizing. The figure is slender and æsthetic, and the folds of her robe are delicately painted. Matter-of-fact persons, though, have criticized the drawing of the right leg, asserting that it would not be seen in this position if it rested on a sphere.

George Frederick Watts was born in London in 1817 and lived a quiet and happy life,

surrounded by such friends as Tennyson, Browning, Ruskin, Thackeray, Leighton, Millais, Holman Hunt, and Mrs. Norton, a charming lady who was the inspiration and model for Meredith's heroine Diana of the Crossways. He was particularly interested in painting a huge vaulted ceiling in fresco, illustrating the Progress of Cosmos, and even offered to decorate Euston Station with this scheme at the cost of his materials only. The refusal of this offer, and his short-lived unhappy marriage with Ellen Terry, the actress, were the misfortunes of

his otherwise harmonious existence. He painted fragments of his Cosmos plan: various symbolic and legendary paintings which hang in the Tate and other galleries. He also did a series of portraits of famous men, many of which he presented to the National Portrait Gallery.

He painted not to "charm the eye" so much as to "suggest great thoughts that appeal to the imagination and the heart and kindle all that is best and noblest in humanity." Twice he refused a baronetcy; he

gave generously to charities, and was entirely uninterested in piling up wealth or goods.

Watts had a frail body but a great aim, and perceptions almost too fine for human hands to express. Death to him was not a "King of Terrors" connected with skeletons, but a mysterious and tender presence whom he portrayed often with Life and Love in his abstract paintings. He died in 1904, and his wife has collected in a memorial chapel a group of his paintings and sculpture with the idea of making it as much as possible a Progress of Cosmos.



HOPE—Painting by George Frederick Watts



THE STORY OF A PICTURE HOPE

BY GEORGE FREDERICK WATTS

EDITORIAL NOTE: This is one of a series of stories about famous pictures and their painters that will be told in The Mentor from time to time.

To most people the idea of Hope in a despondent attitude is an anomaly. On the other hand, a well-satisfied Hope is a contradiction also, for, if Hope be perfectly happy, what can she hope for?

Watts shows Hope surmounting the world. By desiring temporal things she has gained this position; she has reached the summit of all things earthly, *but there must be something more*. This seeking of hers has almost cost her her sight, and she has only one string left on her beloved lyre. Saddened by her lesson, but true to herself, she finds she can still make music on one string; she listens intently and knows she need not abandon herself to despair. And, as if to reassure her, one bright star shines above her.

The picture is painted in misty blues and green. Watts liked this misty effect because he hoped, by using it, to make his paintings more symbolic and better vehicles for his moralizing. The figure is slender and æsthetic, and the folds of her robe are delicately painted. Matter-of-fact persons, though, have criticized the drawing of the figure by asserting that it would not be seen in her position if it rested on a sphere.

George Frederick Watts was born in London in 1817 and lived a quiet and happy life

surrounded by such friends as Browning, Ruskin, Thackeray, Millais, Holman Hunt, and Mrs. Norton, a charming lady who was the inspiration and model for Meredith's heroine Dian the Crossways. He was particularly interested in painting a huge vaulted ceiling fresco, illustrating the Progress of Civilization, and even offered to decorate Euston Station with this scheme at the cost of his material only. The refusal of this offer, and his short-lived unhappy marriage with Miss Terry, the actress, were the misfortunes of

his otherwise harmonious existence. He painted fragments of his plan, and various symbolic and allegorical paintings which hang in the Tate and other galleries.

He did a series of portraits of famous men, many of which he presented to the National Portrait Gallery.

He painted not to "charm the eye" so much as to "illuminate the great thoughts that appeal to the imagination and the heart and kindle that is best and noblest in humanity." Though he retained his

generosity to charities, and was entirely uninterested in piling up wealth or goods.

Watts had a frail body but a powerful mind and perceptiveness that reached his outstretched hands to express. Death to him was not a thing of terror, connected with the unknown, but a mysterious and tender process, which he perceived along with the two friends in his last position. He died in 1904, and his work has remained a monument to the power of the human mind and the beauty of the human spirit.



HOPE—Painting by George Fred. Watts

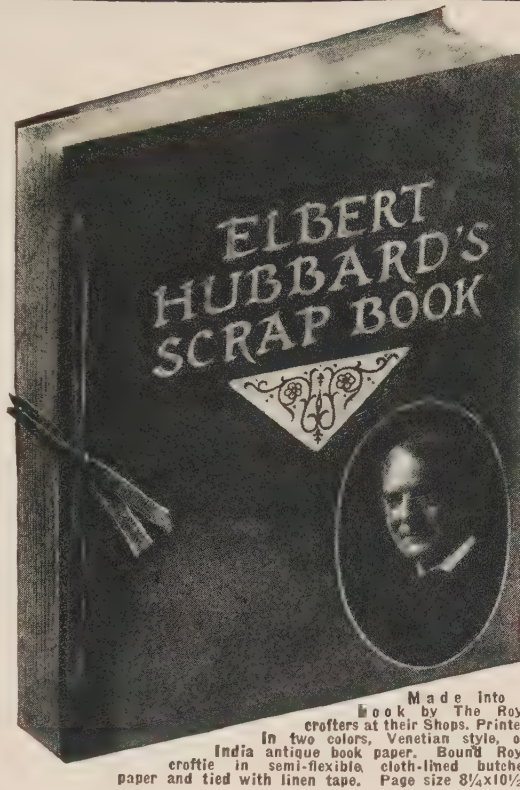
Your Last Chance for a Free Copy

Elbert Hubbard's Gleanings from the Literature of All Ages—The Slow Accumulation from a Lifetime of Discriminating Reading,

These are the best passages from the favorite authors of a great writer,

One thousand selections gathered by one of the keenest minds of modern times,

More than five hundred master thinkers and writers, ranging from Mohammed to Edgar Lee Masters, contributed to this volume,



Made into a book by The Roycrofters at their Shops. Printed in two colors, Venetian style, on India antique book paper. Bound Roycroftie in semi-flexible, cloth-lined butcher paper and tied with linen tape. Page size 8 1/4 x 10 1/2.

A Source-Book of Inspiration for All Who Set Store By Great Ideas Beautifully Expressed.

Like sunshine, these radiant passages, poems and epigrams never grow stale. Their infinite variety and electric sparkle spur the reader's mind to unprecedented activity.

It is a book to pick up when you have only one minute to spare, but you can read it by the hour. Its contents will never grow old.

FROM the moment the publishers of *Current Opinion* discovered the original Scrap Book in Elbert Hubbard's workshop, they were dominated with one desire—to take this book to Elbert Hubbard's hosts of friends! What profit they would derive from it—what consolation in moments of sadness—what encouragement in periods of depression. Here was bottled sunlight which could lighten the darkest day. Unquestionably there were a million discriminating readers who would gladly pay any reasonable price for it. But we decided to give it away to win new lifelong friends for *Current Opinion*.

This Offer May Never Be Made Again

Arrangements were made with the Roycroft Shops to distribute 100,000 copies of Elbert Hubbard's Scrap Book in connection with 18-months' subscriptions to *Current Opinion*. Of the original 100,000 copies only a few thousands now remain and orders are still pouring in daily. This may be your last chance to get a Scrap Book free. It may not be possible for us to arrange for a further edition, so this offer may never be made again.

An Ideal Combination

CURRENT OPINION and Hubbard's Scrap Book are an ideal combination. What Elbert Hubbard did for the literature of all time, sifting it over for its nuggets of gold, CURRENT OPINION does every month for current literature and thought and action. It is the magazine for busy men and women who want to be kept thoroughly informed without being forced to waste a lot of time wading through newspapers and books for the really important and essential facts and developments.

See coupon for details of offer.
Then sign and mail without delay.

CURRENT OPINION

New York

CURRENT OPINION,

50 West 47th Street, New York City.

M-12-24

Please send me one copy of Elbert Hubbard's Scrap Book and enter my subscription for *Current Opinion* for 18 months. If I find the Scrap Book entirely satisfactory I will send you \$1 and \$1 per month for five months thereafter, total only \$6, the regular subscription price of the magazine and you give me the Scrap Book. Otherwise I may return the Scrap Book and you will cancel my subscription.

Cash price \$5.50, if check accompanies order, with same guarantee of satisfaction

Name

Address



sunny days for sonny
this winter in

California

Take the family - excellent schools for your children - the journey there via Santa Fe is just as easy as going down town -

Grand Canyon National Park is on your way without change of Pullman -
after California - Hawaii

- for train and trip details - Mail this!



Mr. W. J. Black, Pass. Traf. Mgr., Santa Fe System Lines
933 Railway Exchange, Chicago
Please mail to me the following Santa Fe Booklets: "California Picture Book," "Grand Canyon Outings," "California Limited." Also details as to cost of trip.

Hidden Mysteries

That Rule the World

Sky-rocketing over the vast horizon of history, men of obscure position have risen to dazzling heights of glory and splendor, and then—suddenly, mysteriously—sunk into dark oblivion. From tiny beginnings, mighty Empires have arisen almost over night, to spread their dominion over the civilized world, and then—at the very zenith of their power and grandeur—have suddenly, mysteriously, dissolved into ruins and shadows.

What hidden forces directed these at once glorious and tragic careers? Alexander, Caesar, Napoleon—were these world figures but the puppets of mightier powers that remained behind the scenes, pulling the strings that controlled the destinies of whole peoples?

Ridpath tells you *all*—not merely what happened on the surface, but the underlying causes of all the stirring events that have made up the world's history. And it has remained for Dr. Ridpath, the profound scholar, the authority among authorities, to write history so that it reads like a thrilling novel. Under his facile pen, the famous names of history become real, live people—the great historical occurrences are told in fascinating story form and seem to be happening before your very eyes.

In Dr. Ridpath's incomparable work, you enjoy the most *interesting reading* you can obtain anywhere, and at the same time you acquire an *unusual background of learning and culture*.

RIDPATH'S History of the World

Including a Full Account of the World War

Long recognized as standard authority, Ridpath is endorsed by a quarter of a million Americans who own and love it, including Presidents of the United States, the heads of practically all universities and colleges, and thousands of our country's leading scholars, statesmen and business men.

6,000 Years of History

New edition of nine handsome Royal Octavo volumes, just off the press. Revised and brought down to the minute, this new edition of Ridpath's History of the World gives you a complete and accurate account of the world's history from the dawn of time down to the administration of our late President Harding, including a full, *authentic and unbiased* account of the World War and the Washington conference. Ridpath covers *every nation, every race, every time*, and holds you spellbound with his wonderful eloquence.

History Book—FREE

Send coupon for beautifully illustrated 46-page history book, sent free of cost or obligation. This book contains sample pages and pictures taken directly from Ridpath's History of the World and shows you how Dr. Ridpath makes the great past live again for you to see. The beautiful new edition of Ridpath's is completely described, and we shall write you full details of publisher's unusual **low price and easy payment** offer. We cannot publish this special offer broadcast, and will name the **very low price** and **convenient terms** of payment only in a direct letter to readers of this magazine. Send today for the free history book. Learn about this special offer. No obligation. Fill out coupon and mail now, while you are thinking of it. **Send coupon today!**

Ridpath Historical Society 1379 United Bank Bldg., Cincinnati, O.

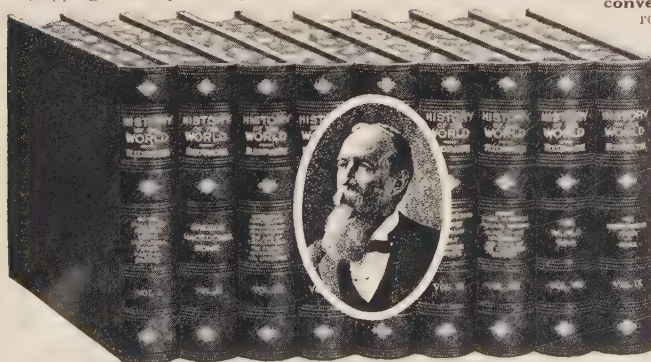
Please mail, without cost or obligation to me, the 46-page history book containing sample pages, pictures and full description of new edition of Ridpath's History of the World. Also write me complete details of your special low price and easy payment offer to readers of The Mentor.

Name

Address



In these books you will find tales of mystery, intrigue, romance and adventure more gripping than any fiction you have ever read.





Euclid Avenue, Cleveland, where powerful 1500-candlepower lamps, placed every 85 feet, have cut the number of crimes in two.

Light is the best policeman



No other public improvement pays for itself more quickly in added property values than good street lighting. The engineers of the General Electric Company have complete data and experience on this point; a letter to Schenectady, New York, will put the nearest office in immediate touch with you.

Many cities have proved it. Summing up the results of better lighting in Cleveland's downtown district, an authority says: "Crimes in this district in the year 1916 were but little more than one-half (59%) what we might well have expected had no change been made in the lighting."

Yet the cost of the best street lighting averages less than 9% of the total of a city's taxes.

GENERAL ELECTRIC

Learn to read a page of *French, Spanish or German* in only 30 minutes!

--and speak the language in
8 to 12 weeks



Hundreds of words you read every day in your paper are almost the same in foreign languages.

Try This Test

See how easily you recognize the meaning of these words in

French	Spanish	German
reaction	reaccion	reaktion
illustrer	illustrar	illustrieren
theorie	teoria	theorie
social	social	sozial
pratique	practico	praktisch
nation	nacion	nation
class	clase	klasse
energique	energico	energiesch
caractere	caracter	charakter
police	policia	polizei
commissaire	comisionado	kommisssar
naturel	natural	natürlich
liberal	liberal	liberal
aventureux	aventurero	abenteuerlich
assimiler	asimilar	assimilieren
barbare	barbaro	barbarisch
classique	clasico	klassisch
fabrique	fabrica	fabrik
geographie	geografia	geographie
magie	magico	magisch
politique	politica	politik
protester	protestar	protestieren

NINE out of ten people think that they know only one language—English. Yet everybody who can read a newspaper intelligently actually knows hundreds of words of French, Spanish, German and several other foreign languages!

Hundreds, yes, thousands of words, are almost identical in all the principal modern tongues, *including English*. Yet, strange as it may seem, no system of language instruction ever took full advantage of this amazing fact until the remarkable Pelman method was devised and published.

You Already Have a Start!

The Pelman System gives you credit, at the very beginning, for all the foreign words you know without realizing it—making up a *large part of the English you use every day*. This astonishing course actually teaches you a foreign language—French for example—without a single word of English explanation!

Much to your surprise, you find that you already know enough French words to start—words that are almost the same in English—and that you can easily discover the meaning of the new, unfamiliar French words by the way they “fit in” with the ones you recognize at sight. Your interest is seized and held with all the fascination of a game. You learn in the simplest, most natural way imaginable—without bothering about rules of grammar at all at first.

You Are Talking Before You Know It!

After only eight to twelve weeks you will be able to read books and newspapers in the language you have chosen—and, almost before you realize it, you will find yourself able to speak that language more fluently than students who have studied it for years in the toilsome “grammar-first” way.

Mr. M. Dawson-Smith, an English student of the Pelman system, writes:

“A short time ago a Spanish lady was staying in the neighborhood. I practiced my Spanish on her, and she congratulated me both on my accent and fluency, and was amazed to hear that I had learnt it all from correspondence. She has lent me several Spanish books which I can read with the greatest ease.”

Every lesson keeps you interested and fascinated, eager for the next. You pick up the points of grammar that you need automatically—almost unconsciously. Correct pronunciation and accent are taught from the first lesson—and a remarkable new invention has made this part of your progress astonishingly easy.

Remarkable Book Free

You have had here only a glimpse, a mere hint, of the fascinating and enjoyable way you can now learn any foreign language through the amazing Pelman method. Our big, free book gives you a convincing demonstration of the method in operation—actually teaches you to read at sight a page of the language you select to learn! Whether you now have the desire to learn another language or not, you will be fascinated by the interesting facts about languages, and the opportunity for people who know them, that this book gives you. The coupon below will bring you full information about the Pelman system of language instruction. Sending for it costs you nothing and obligates you to nothing. Mail the coupon today.

THE PELMAN LANGUAGE INSTITUTE
Suite L-6112, 2575 Broadway, New York City
Approved as a correspondence school under the laws of the State of New York

THE PELMAN LANGUAGE INSTITUTE

Suite L-6112, 2575 Broadway, New York City

Please send me full information about the Pelman Method of Language Instruction

Name

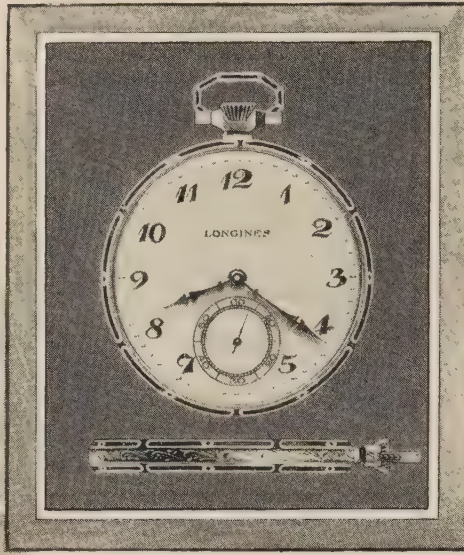
Address

City State

I am interested in ☐ French ☐ Spanish ☐ German



Silver, 14 kt. green or 18 kt. white gold; 15 or 17 jewels; luminous dial, \$70 to \$100.



14 kt. green or 18 kt. white gold; 17 and 21 jewels; strikingly carved and enameled, \$165 to \$250.



18 kt. white gold or platinum; 15 or 17 jewels; plain or carved, \$100 to \$300.



18 kt. white gold or platinum; 15 or 17 jewels; plain or carved, \$100 to \$300.

Give this ~

And your gift will have in it all of beauty that endures. The joy of the moment will live and be reflected through all the long years that the Longines Watch keeps accurate time.

For the Longines Watch is an honored gift—honored in many countries and under severest test and service conditions. Give this! And each day through a lifetime, it will recall this Christmas, and you, and what it meant to both of you.

In the many beautiful styles and designs of Longines Watches, there is one for any purse and any person. For more than fifty years leading jewelers have featured the Longines Watch. Write for illustrated booklet.

A. WITTNAUER COMPANY

Established 1866

New York

Montreal

Paris

Geneva

Official Government Observatory Awards

At U. S. Naval Observatory—Washington: 144 passed and accepted for torpedo boat service, since 1916.

In 1922 trial out of ten accepted, nine were Longines.

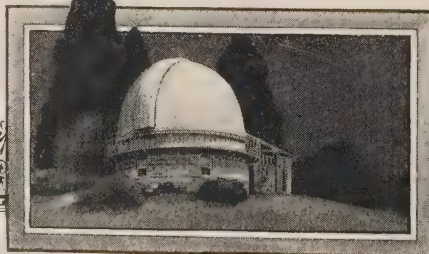
At Geneva Observatory—Switzerland: Result of 1924 trial shows Longines obtained first prize of series and ten first and second prizes.

In 1923 Longines obtained one first prize of series and ten additional first and second prizes.

At Neuchâtel Observatory—Switzerland: 365 awards in International Contests, since 1905.

At Kew Teddington Observatory—England: 132 awards in International Contests, since 1910. (1918 year's record for best performance.) Since 1919 every Longines Watch submitted passed trial with mention "especially good."

The Longines WATCH





Winter Cruises

WEST INDIES

January 22nd February 23rd

TWO cruises to the romantic Caribbean by the magnificent ORCA, 25,500 tons displacement. Each cruise 29 days. Extensive itinerary. Shore excursions. Rates \$250. up.

BERMUDA

"The Sportsman's Paradise"—golf, tennis, bathing, etc.—only 48 hours from New York. Weekly sailings by the palatial ARAGUAYA, 17,500 tons displacement—largest and most luxurious liner in the service. Rates \$70 up.

Write for illustrated booklets

"The Comfort Route"

ROYAL MAIL

THE ROYAL MAIL STEAM PACKET CO.

DETROIT MINNEAPOLIS SAN FRANCISCO LOS ANGELES SEATTLE VANCOUVER TORONTO MONTREAL HALIFAX

NEW YORK BOSTON PITTSBURGH CHICAGO



Here are two young men, equally good-looking, equally well-dressed. You see such men at every social gathering. Why is one dismissed whenever there is a chance to do so, while the other is invited, even urged, to remain?

"Good Night"

WHICH of these two men has learned the secret of fifteen minutes a day? There is magic in this secret which will help you to think more clearly, interest more people and earn more. Send for the booklet that tells the secret. It is free—but you must write now, today.

Every well-informed man should at least know something about this wonderful little book, "Fifteen Minutes a Day," which gives the plan, purpose and scope of the most famous library in the world, Dr. Eliot's Five-Foot Shelf of Books (The Harvard Classics).

The free book tells about it—how Dr. Eliot undertook to select 418 great masterpieces that contain the essentials of a liberal education, and how he has so arranged them in fifty volumes with notes and reading courses that even fifteen minutes a day will give you the culture, the knowledge of literature and life, that every university strives to give.

Send today for this free book that gives Dr. Eliot's own plan for profitable reading.

"I MUST be going now," I said the young man in the foreground of this picture. Immediately he was taken at his word! He is hard-working and sincere—but he is dull and tiresome, a wet blanket at every social occasion he attends.

The other young man is very interesting. His conversation is not confined to his own business; he talks like a man who has traveled widely, though his only journeys are a business man's trips. He knows something of biography and history; and of the work of great scientists, playwrights and novelists.

His secret can be yours

Yet he is busy, as you and I are, in the affairs of every day. How has he found time to gain such a rich mental background? Why, when other men are allowed to go, is he

urged to remain?

The answer to this man's success, and to the success of thousands like him, is contained in a book that you may have for the asking. In it is told the story of Dr. Charles W. Eliot's great discovery, which does for reading what the invention of the telegraph did for communication.

Send for this free book

From his lifetime of reading, teaching and executive work—forty years of it as President of Harvard University—Dr. Eliot tells just what books he chose for the most famous library in the world; and just why these books, if you use them faithfully, will be a stepping stone to solid accomplishment and real success.

Every reader of this page is invited to have a copy of this useful and entertaining little book. It is free, will be sent by mail, and involves no obligation. Clip this coupon and mail it today.



P. F. Collier & Son Co.

416 West 13th Street, New York City

By mail, free, send me the little guide book to the most famous books in the world, describing Dr. Eliot's Five-Foot Shelf of Books (Harvard Classics), and containing the plan of reading recommended by Dr. Eliot of Harvard.

Name { Mr.
Mrs.
Miss

Address

2760 HCN-L

The Key to a well-informed mind— whether six or sixty



A gift to help all through life

What to give the youngsters for Christmas? A pleasant problem, but a puzzling one too. For we want to give something worth while—something that will prove of benefit besides bringing happiness.

Every year thousands of parents and friends of the kiddies find a wonderful solution to this problem in The Circle of Knowledge—the unique book between whose covers lies an enchanting world of knowledge.

Children love The Circle of Knowledge, for it answers the thousand and one questions that crowd the eager minds—answers them in a **graphic** and intensely interesting way. Grown-ups, too, find The Circle of Knowledge scarcely less fascinating, for it tells the things that all of us should know, but few of us do! To read its interesting pages is to become the possessor of a well-informed mind.

No other work like this

The Circle of Knowledge was planned by a group of eminent educators who saw that the great need was to mold knowledge so interesting and so graphic that even a child's mind would absorb it almost unconsciously, without any suggestion of study.

Every department of knowledge is covered in this one splendid volume: the Heavens, the Earth, the Plant Kingdom, the Animal Kingdom, Races and Peoples, the Nations, Language and Literature, Science and Invention, the Human Body, the World War; over 1,000 pages, more than 800 illustrations, many in color.

Endorsed by highest authorities

The Circle of Knowledge is enthusiastically endorsed by heads of school systems, college professors, school principals and teachers, and eminent leaders in practically every field of activity, including such celebrities as President Coolidge, Gov. Smith of New York and Rabbi Stephen S. Wise.

Edward B. Shallow, Associate Superintendent of Schools, New York City, says: "To our time-saving generation, this book gives concisely the most interesting, useful and important facts in nearly every department of human knowledge."

The Circle of Knowledge

Are you proud of your child's standing in school?

Many parents are doing irreparable injury to their children without knowing it. In New York City alone, for example, there are 270,000 school children "left back" each term, chiefly because of lack of parental co-operation in their home-work.

The Circle of Knowledge makes home-work quick and easy. It enables the parent to take a real part in his child's education. Any question in connection with school work is answered simply and clearly. The benefit to the child is unestimable. Instead of the discouragement and loss of self-confidence resulting from being backward in school, he takes pride in his work and develops the qualities of leadership.

Send no money

To let you see for yourself what an ideal gift The Circle of Knowledge makes, a special, pre-Christmas offer is made. We will send it to your home prepaid on receipt of coupon without money enclosed. Merely pay postman \$2.90 on delivery. A refund of the \$2.90 will be made if you desire to return this book. If you wish to keep it—as you certainly will—you can pay the low price on easy monthly terms. You will be amazed that this superb work costs so little. Owners say it is as useful as encyclopedias costing more than \$100.00.

But judge for yourself. Yes, I'll be glad to examine The Circle of Knowledge and will pay postman \$2.90 on delivery. You may send it with the understanding that I'll either return it in five days and receive back all I have paid or I will keep it and pay the full price at \$2 monthly for the three next months and \$1 for the next month—a total of only \$9.90. (cloth binding.)

American Educational
Association
Dept. 12-24
522 Fifth Ave.
New York
N. Y.

☐ Mark X here if you want full leather binding. Price \$15.90. Same terms, same trial offer.

Name.....

Address.....

City.....State.....

THE MENTOR

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of The Mentor, published monthly at Springfield, Ohio, for October 1st, 1924. State of New York, County of New York, ss.: Before me, a notary public in and for the State and county aforesaid, personally appeared Lee W. Maxwell, who, having been duly sworn according to law, deposes and says that he is the President of The Mentor, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: (1) That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, The Crowell Publishing Company, Springfield, Ohio; Editor W. D. Moffat, 331 Fourth Avenue, New York, N. Y.; Managing Editor, W. D. Moffat, 331 Fourth Avenue, New York, N. Y.; Business Manager, A. D. Mayo, 381 Fourth Avenue, New York, N. Y. (2) That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.) American Lithographic Co., New York, N. Y.; Bankers Trust Company, Trustee for Anna Wright Hazen, New York, N. Y.; Bankers Trust Company, Trustee for Ella Gardner Hazen, New York, N. Y.; Bankers Trust Company, Trustee for Dorothy Hazen Soest, New York, N. Y.; G. H. Bueck, New York, N. Y.; Employees' Savings and Profit Sharing Pension Fund of The Crowell Publishing Company, New York, N. Y.; Gardner Hazen, New York, N. Y.; George H. Hazen, New York, N. Y.; Gertrude B. Lane, New York, N. Y.; Henry K. Pomroy and H. Arthur Pomroy (both residents of New York, N. Y.), referred to on the stock list as Pomroy Bros., New York, N. Y.; Anne Payne Maxwell, New York, N. Y.; Post Securities Corporation, New York, N. Y.; Publication Securities Corporation, New York, N. Y.; Mrs. Margaret R. Thompson, New York, N. Y.; Samuel Untermeyer, New York, N. Y. (3) That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: None. (4) That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. (5) That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is———(This information is required from daily publications only.) Lee W. Maxwell, President. Sworn to and subscribed before me this 26th day of September 1924. Mary L. Walker, notary public, New York County, N. Y. (My commission expires March 30, 1925.)

A Christmas Gift for Mentor Readers

You are a MENTOR reader. That in itself shows that your inclinations lie towards things worth while. And you have friends of similar tastes whom you wish to remember this Christmas. What are you going to send?

Is there any gift that, while not too expensive, would more subtly express your Christmas greetings to these friends, than a year's subscription to THE MENTOR?

It is not too costly, yet a gift of lasting beauty. It conveys a delicate compliment to your friends' good taste. And it goes from you not once only, but twelve times, each month a pleasant reminder of your happy Christmas thought.

The regular price is \$4.00. But during

December you can enter your own subscription and one gift subscription, both for only \$7.00; and add additional gifts for \$3.50 each.

Should your present subscription still have some time to run, the new one will start only when the present one expires.

And we shall send a beautiful card, richly printed in glowing Christmas colors, announcing your gifts. But send in your orders now so that the cards may arrive in the Christmas mail.

The Mentor Association

Springfield, Ohio



"I would rather see our boy a cripple!"

How often you see in the papers, or hear whispered through the neighborhood, the name of some boy who has utterly disgraced himself. And then thinking of your boy, tucked safely in bed above stairs, you have said, "I'd rather see him a cripple than befouled like that."

And yet that other boy was as straight as your son, once. One hundred chances to one, undesirable associates met in play or undesirable associates met in reading gave him his first warped thoughts which in time he turned into crooked actions. And your boy—the chap who looks you square in the face—he some day must face and come to conclusions with the same temptations, the same trials of character, as did the boy who wavered and then took the wrong road.

It is the things that get into a boy's mind from ten years old to twenty that settle his fate for life. In these formative years his imagination is at white heat. His energy is prodigious. Adventure invites him from every corner. The glamour of the spectacular and untried is seductive.

The greatest task you will ever tackle is guarding and guiding your boy through these dangerous years. You will give your utmost. What more can you do? Hundreds of thousands of parents have asked themselves that question. And have found the answer to be **THE AMERICAN BOY**, the magazine that has been chum, guide, counsellor, instructor and friend to the cream of America's boyhood for more than a quarter of a century. Each month it will bring your boy a quality and quantity of inspiration that you alone cannot hope to supply. Give it to him.

Into the pages of **THE AMERICAN BOY** are woven wonderful stories of adventure in the world your boy will face—adventures in business, science, nature and public affairs. Life is there in all its reality

and romance. The men and boys who live and work and play in its pages are real men and boys of the very kind your son will know. With them he will face temptations and tests of character that strain every capacity. From every story your boy will learn a lesson in life that will strengthen the sinews of character.

Now is a splendid time to find out how eagerly your boy will welcome **THE AMERICAN BOY**. Christmas is coming. Give your boy, or any other boy you want to see get ahead, a year's subscription to **THE AMERICAN BOY**. Sign coupon below. Send no money. We will mail him the current issue of **THE AMERICAN BOY**. Watch how he devours story after story. A bill for \$2.00, covering a year's subscription, will be sent you later, unless you notify us to the contrary within 10 days.

\$2.00 a year by mail. 20 cents a copy at news-stands. Subscribe for a year, or leave a standing order with your news-dealer.

The American Boy
The Biggest, Brightest, Best Magazine for Boys in All the World

THE SPRAGUE PUBLISHING CO.
 288 American Building, Detroit, Michigan

Please enter a year's subscription to **THE AMERICAN BOY** and send a copy of the current issue to the following address. Unless I notify you to the contrary within ten days of the receipt of it, I will remit \$2.00 on receipt of your bill.

Boy's Name

Address

Your Name

Address

If you prefer, remit \$2.00 with order
 Canada, \$2.25; foreign, \$2.50

PUBLISHED MONTHLY BY THE CROWELL PUBLISHING COMPANY AT SPRINGFIELD, OHIO, U. S. A.

THE MENTOR

W. D. MOFFAT

EDITOR

RUTH WOOD THOMPSON, *Assistant Editor*

THE ADDRESS OF EXECUTIVE AND EDITORIAL OFFICES, 381 FOURTH AVENUE, NEW YORK CITY.

THE SUBSCRIPTION PRICE, \$4.00 A YEAR

THE PRICE OF SINGLE COPIES, 35 CENTS

LEE W. MAXWELL
President

THOMAS H. BECK
Vice President

JOHN E. MILLER
Vice President

A. D. MAYO
Secretary

A. E. WINGER
Treasurer

COPYRIGHT 1924 BY THE CROWELL PUBLISHING COMPANY

THE OPEN LETTER



MANY old pictures we see the court jester, in his fantastic raiment, with his cap and jingling bells and his bauble. Though called the "fool," he was far from being a fool as we understand the term to-day. Often he, and he alone, stood for the sense and sanity of his age. In days when monarchs held arrogantly to their "right divine to govern wrong," when the king was regarded as the personal representative of the Deity on earth, and his opinions, like his person, were hedged in with an awful majesty, only the jester dared to raise his voice in speaking the truth. To impart shrewd wisdom with a disarming smile was the mission of the jester of old.

Had there been jesters free to speak, to curb the arrogance of majesty with a pun, the head of Charles I might never have fallen on the scaffold at Whitehall; the French Revolution might never have blazed forth in its fury. In days of old it was that wise laugh of the jester that stood between the harsh and often unjust command of royalty and the people, and thereby saved royalty from what might have been the gathering storm of retaliation. Adverse criticism of the monarch's utterance from the mightiest subject in the land would have been high treason. But the jester, twirling his bauble and assuming the manner of a fool, could speak the truth bluntly.

Fiction has preserved for us two conspicuous figures of the jester of old in the Wamba of Sir Walter Scott's "Ivanhoe," and in Chicot, who plays a leading part in the novels written by Alexandre Dumas about France in the reign of the Valois kings. Despite their caps and bells these jesters are always the strong men and the wise men.

It is the stratagem of Wamba that saves the life of the Black Knight, really King Richard the Lion-hearted, from the would-be assassins in the glades of Sherwood Forest. Chicot the jester is pictured not only as the finest wit but also as one of the most formidable swordsmen of his time. Capping his wisdom and strength in a splendid loyalty, Chicot loved and served faithfully the king whom he could not respect.

We have the jester with us to-day. The kings and queens of the earth have departed—or most of them have—and now we have His Majesty the People of the United States, who, like the monarch of old, must be told the truth with a disarming smile and the air of a certain frivolity. In other words, we have, to all practical purposes, a figure that corresponds to the court jester of feudal times in the "columnist" of the daily newspaper.

Though there is some dispute as to who was the originator of American "columning," there is no doubt that the first man to win a national, if not an international, reputation as an American "columnist" was Eugene Field, who, in his "Sharps and Flats," introduced into modern journalism the wit, the humor, the genius, the personality, and also the irresponsibility of the great jesters of history.

Field died nearly thirty years ago, but his memory lives with us, and now some of our brightest and best "columnists" are described as wearing "the mantle of Eugene Field." They are the true jesters of the present day—the satirists and practical philosophers that entertain His Majesty the People.

W. D. Moffat
• Editor



“From Dot and Daddy”—a Kodak

It has been hard for Dot to keep the big secret but she managed somehow, and mother is the most surprised person in the world. And pleased, too. A Kodak is just what she wanted.

Autographic Kodaks \$6.50 up

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*



REST IN BERMUDA

BERMUDA is a haven of rest and quiet, for it is almost alone in allowing no automobiles, railroads, and street cars. The equable winter temperature ranges between 60° and 70°.

Unique as a rest resort, Bermuda also offers rare recreation the year 'round—unexcelled golf, tennis, bathing, sailing, fishing, riding, driving, cycling, sightseeing among natural marvels.

The sea gardens, magical caves, natural arches, cathe-

dral rocks, and marine grottos, vie in interest with the lavish displays of exotic flowers, the rare trees and plants, the white coral roads, the pink beaches, and the 17th-century homes and gardens.

Two days from New York—no passports. Excellent hotels, boarding places, and furnished cottages. Booklet from The Royal Mail Steam Packet Company, 26 Broadway; Furness Bermuda Line, 34 Whitehall Street, New York, or

THE BERMUDA TRADE DEVELOPMENT BOARD
141 West 36th Street, New York

(A Department of the Bermuda Government, which has authorized the publication of this advertisement.)

